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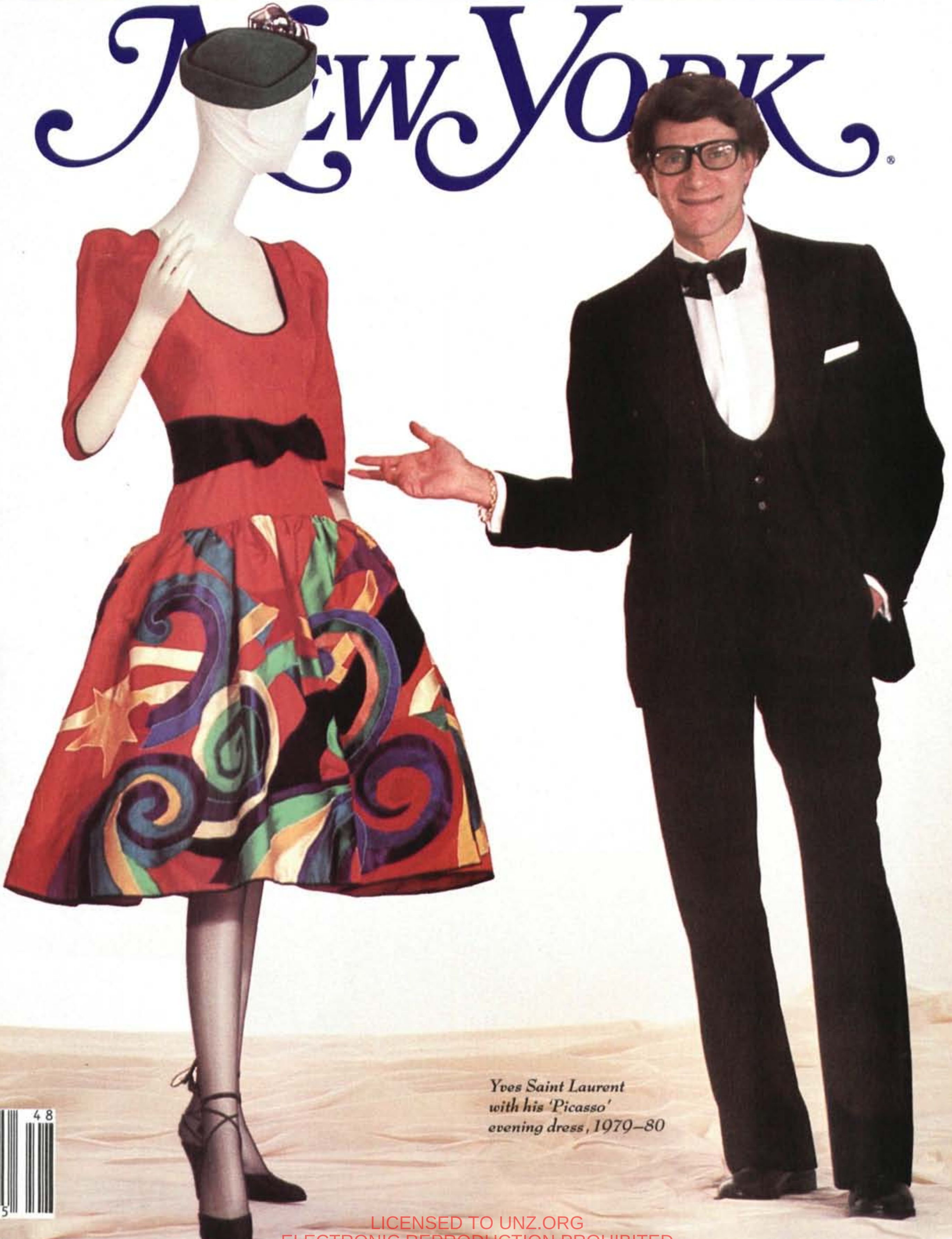
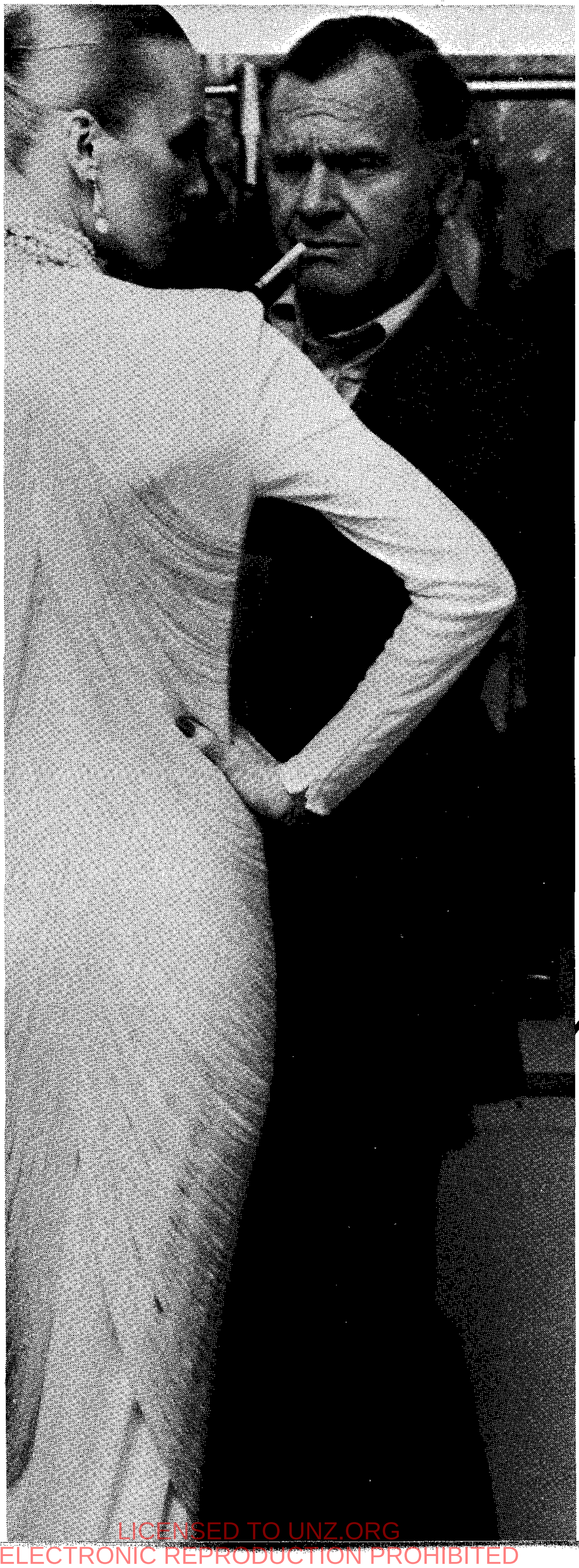


Yves Saint Laurent with his 'Picasso' evening dress, 1979–80

“What I like and don’t like so much in a woman.”

My dislikes.

1. A woman who talks about dieting all the time.
2. Who does crossword puzzles in ink.
3. A woman who jogs and tells.
4. A woman whose perfume is too loud for her looks.
5. A woman who can’t pass a mirror without looking into it.
6. A woman who won’t gossip.
7. Who worries about getting her hair wet in the rain.
8. Who won’t admit she reads cheap novels.
9. Who wouldn’t spend her last few bucks on perfume.

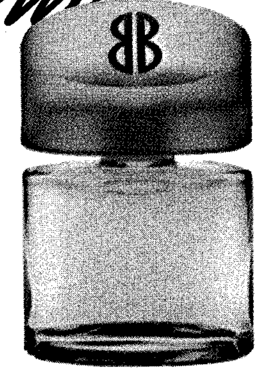


© 1983, Bill Blass, Inc.

My likes.

1. A woman who seems to be listening, even if she isn’t.
2. A woman who loves a good laugh.
3. Who can get gorgeously dressed in 15 minutes flat.
4. Who can cuss in five languages.
5. Who prefers almost anything to white wine.
6. Who’s a great dancer.
7. Who’s a big eater.
8. A woman who doesn’t cry at weddings.
9. Loves clothes, but doesn’t talk about them.
10. Who would spend her last few bucks on perfume. Hopefully mine.

Bill Blass



Bill Blass Perfume.
At the Ultima II counter.

Macy’s

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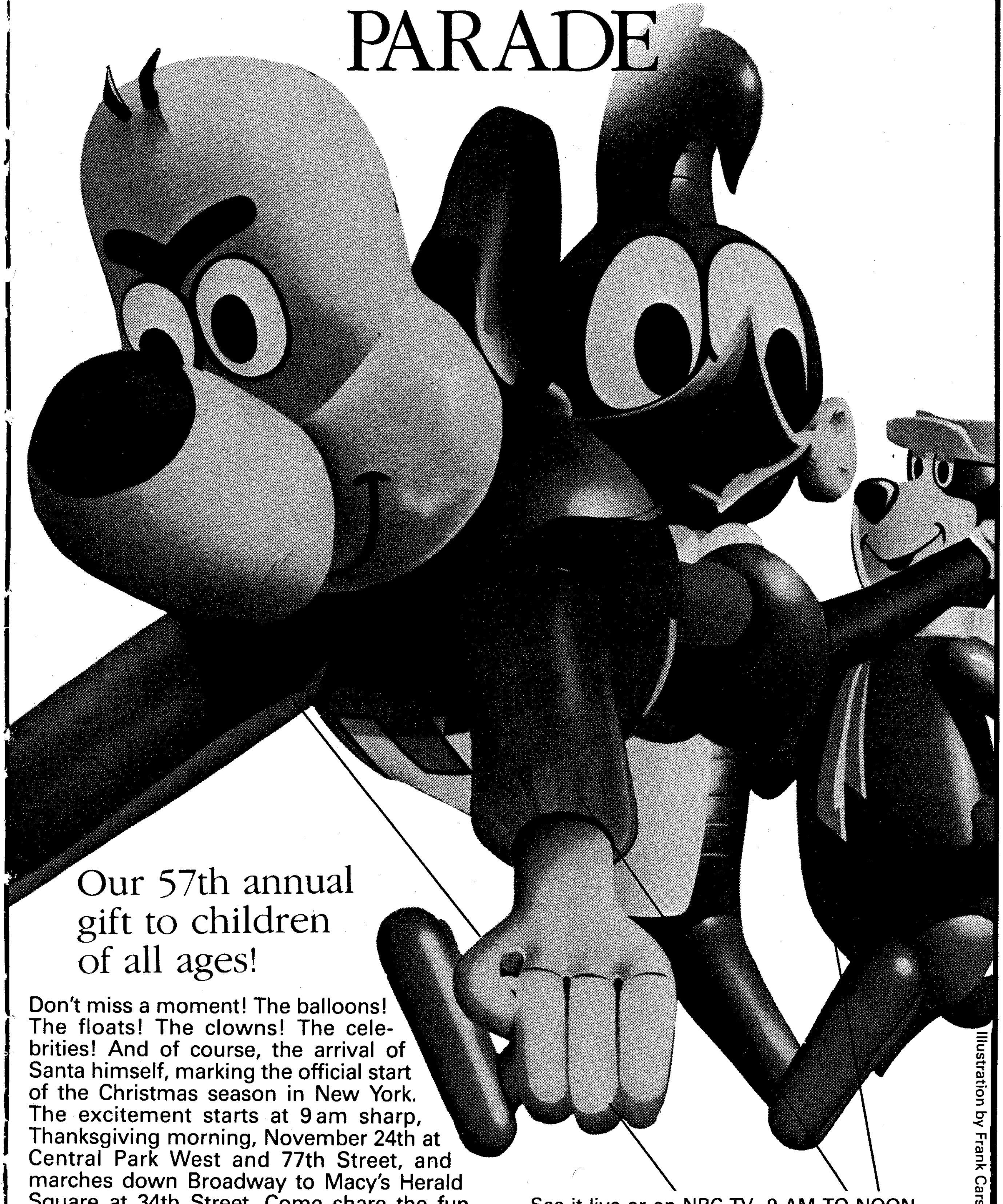

Illustration by Frank Carson.

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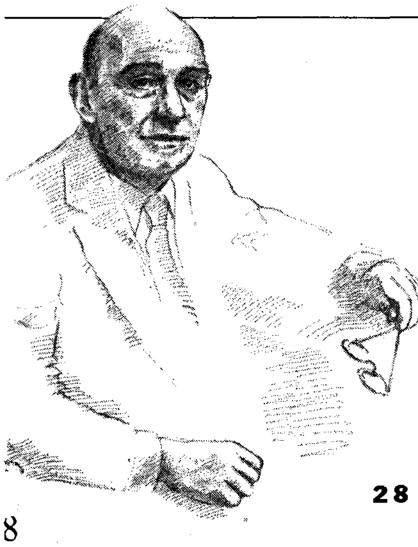
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8

urmurings at *The New Yorker*

Craig Unger

ie New Yorker is a deeply private institu-
n, more like a family than a corporation,
d editor William Shawn is the deeply
ivate, revered father figure of the family.
r 31 years this genteel, shy man has ruled
e magazine virtually alone, and today it is
re profitable than ever. Yet all is not well
43rd Street. Advertising is down, and
me readers feel the magazine isn't quite
at it was. Shawn shows no sign of slowing
wn, but he is 76, and a successor must
timately be found. And when it comes to
e crucial act of picking a new leader, *The
w Yorker,* a publication rich in tradition,
s no tradition at all. Craig Unger reports
the convoluted Freudian psychodrama
w playing itself out in our foremost liter-
y family.

4

ie Genius of Yves Saint Laurent

Ie is without any question the leader in all
hion today," says Diana Vreeland. He is
es Saint Laurent, whose genius is being
iebrated by the Metropolitan Museum
th a retrospective opening next month—
d by us with this preview from the show's
talogue, which will be published in hard-
ver by Clarkson N. Potter in December.

8

ie Mad, Mad World of Tina Howe

Ross Wetzsteon

've always felt that the funnier things are,
e sadder they are," says Tina Howe. And
her plays, the audience is torn between
light at the eccentricity of her world and
in at the sudden shafts of recognition.
inting Churches, which reopens this week
Broadway, is no exception and—with its
eme of the desperate need to win parental
proval before it's too late—dangerous
notional ground. Says Howe, "I just love to
ip the audience into an absolute *frenzy.*"

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By Jack Egan

Investors who plan now can take advantage of the changing picture for 1983 taxes.

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By Peter J. Rosenwald

There is something slyly seductive in the magic of circus tricks, especially when the Big Apple Circus is in town and you're never more than 35 feet from ringside.

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By Peter G. Davis and John Simon

Two critics of a single mind: Peter Brook's condensed version of *Carmen* is less than Bizet, less than Mérimée, and less than a *tragédie*—it's a disaster.

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By Kay Larson

A show of pre-1975 paintings and sculpture by Donald Judd proves that his minimal art was not always so pure.

100

Books: The Devil's Decalogue

By Donald Barthelme and John Leonard

On the sinister, clever, and inventive works of Edward Gorey and the reissue of two "adult" novels by Russell Hoban.

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By John Leonard

Bay City Blues has been benched until January, but our new critic gives some good reasons for catching it on the rebound.

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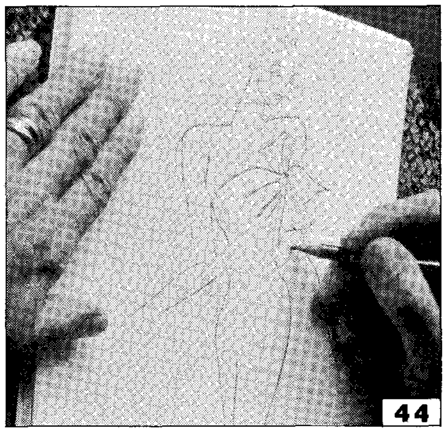
By John Simon

Blue Plate Special—too kooky. *To Gillian on Her 37th Birthday*—too cute.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Yentl is a triumph for Barbra Streisand—a movie of charm, sweetness, and directorial ingenuity.

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By Peter G. Davis

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Cover: Photograph by Duane Michals.

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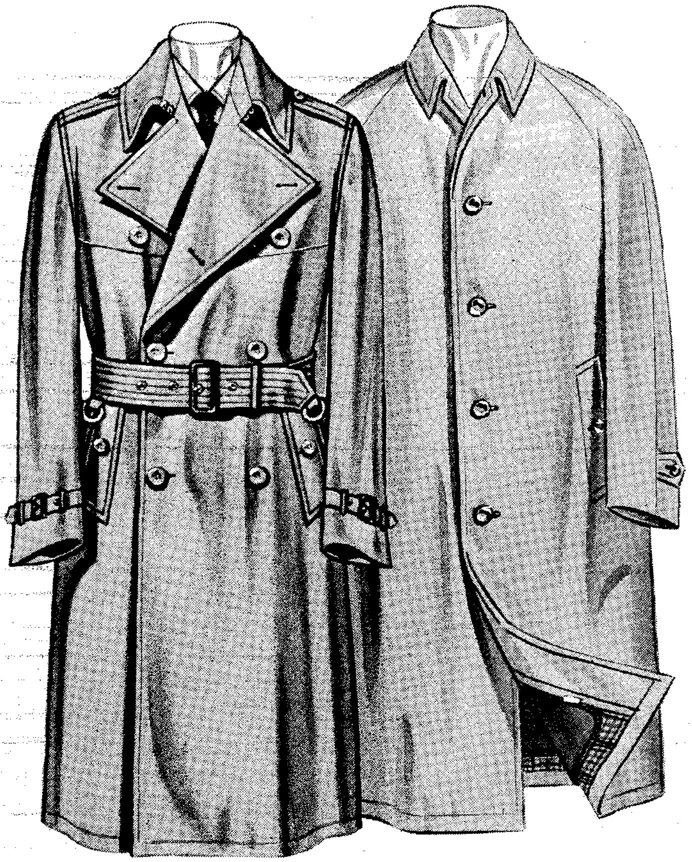
tographs: bottom, Wayne Sorce/Visions; right, Duane Michals.



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Left: Our Salisbury trench is inspired by an authentic British Officer's coat. The workmanship is superb, and it features a double-breasted cotton gabardine shell with a cotton plaid lining. Tan. $335

Right: Our Traveller is designed for the man on the go. It has oversized inside pockets, a zippered passport pocket and a navy wool zip-out liner. Cotton gabardine with a plaid cotton lining. $275.

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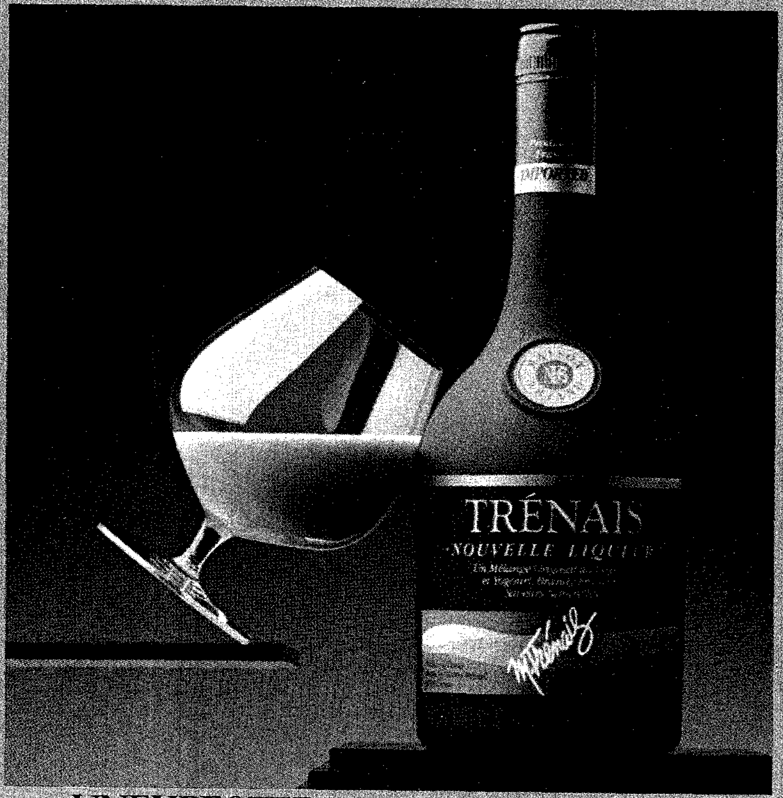
M. Trénais



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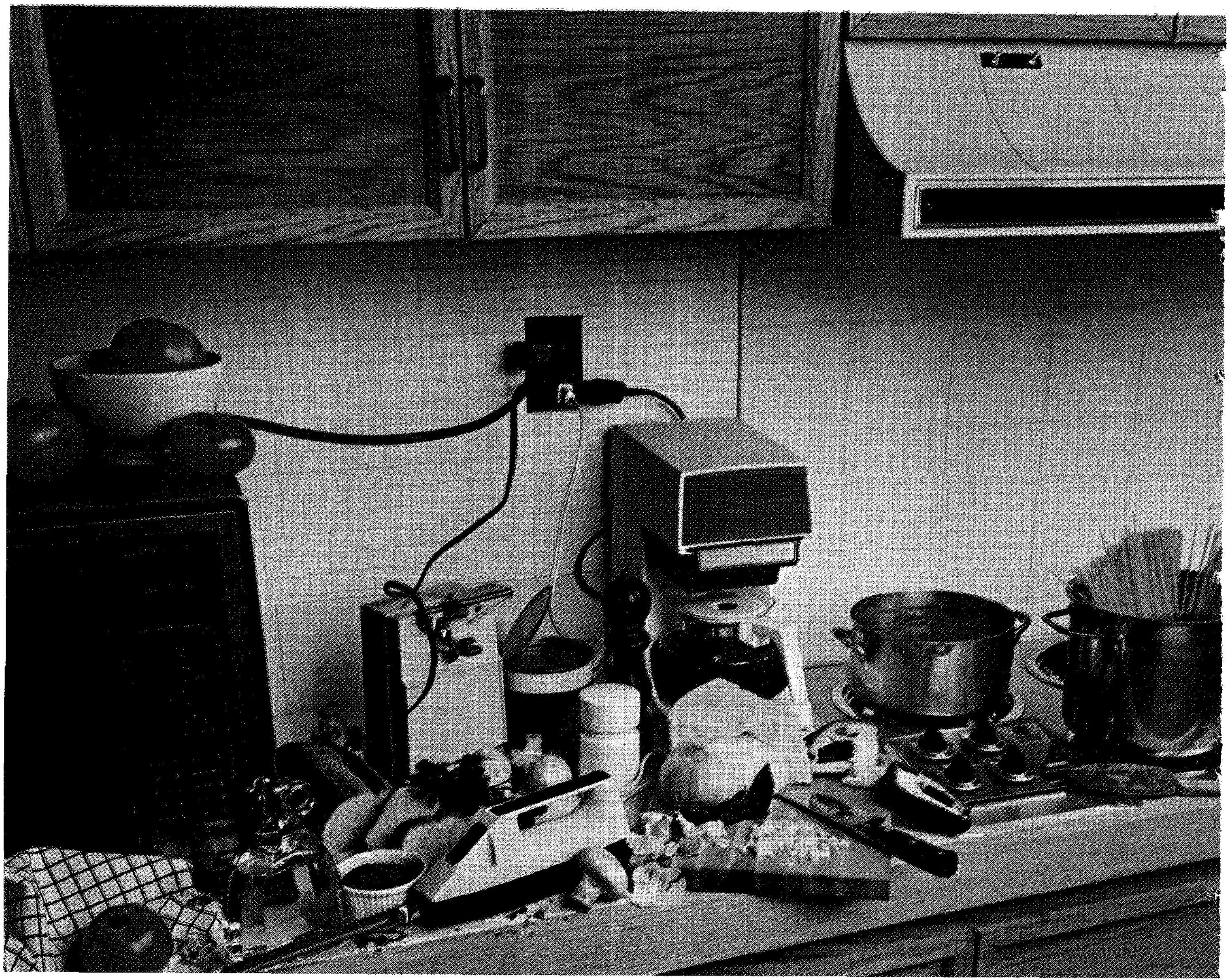

General Electric has the most intelligent solution to the problem of counter clutter—the GE Spacemaker™ appliances.

Since they mount under your cabinets, they won't clutter up your counter.

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The Spacemaker™ drip coffeemaker is the newest member of the GE counter intelligence team. Simply set the timer the night before and wake up to great, freshly brewed coffee.

And when it's not brewing great coffee, it's not taking up counterspace.

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With the GE Spacemaker™ electric can opener, you can open up cans, bottles and even plastic bags—as well as your counterspace.

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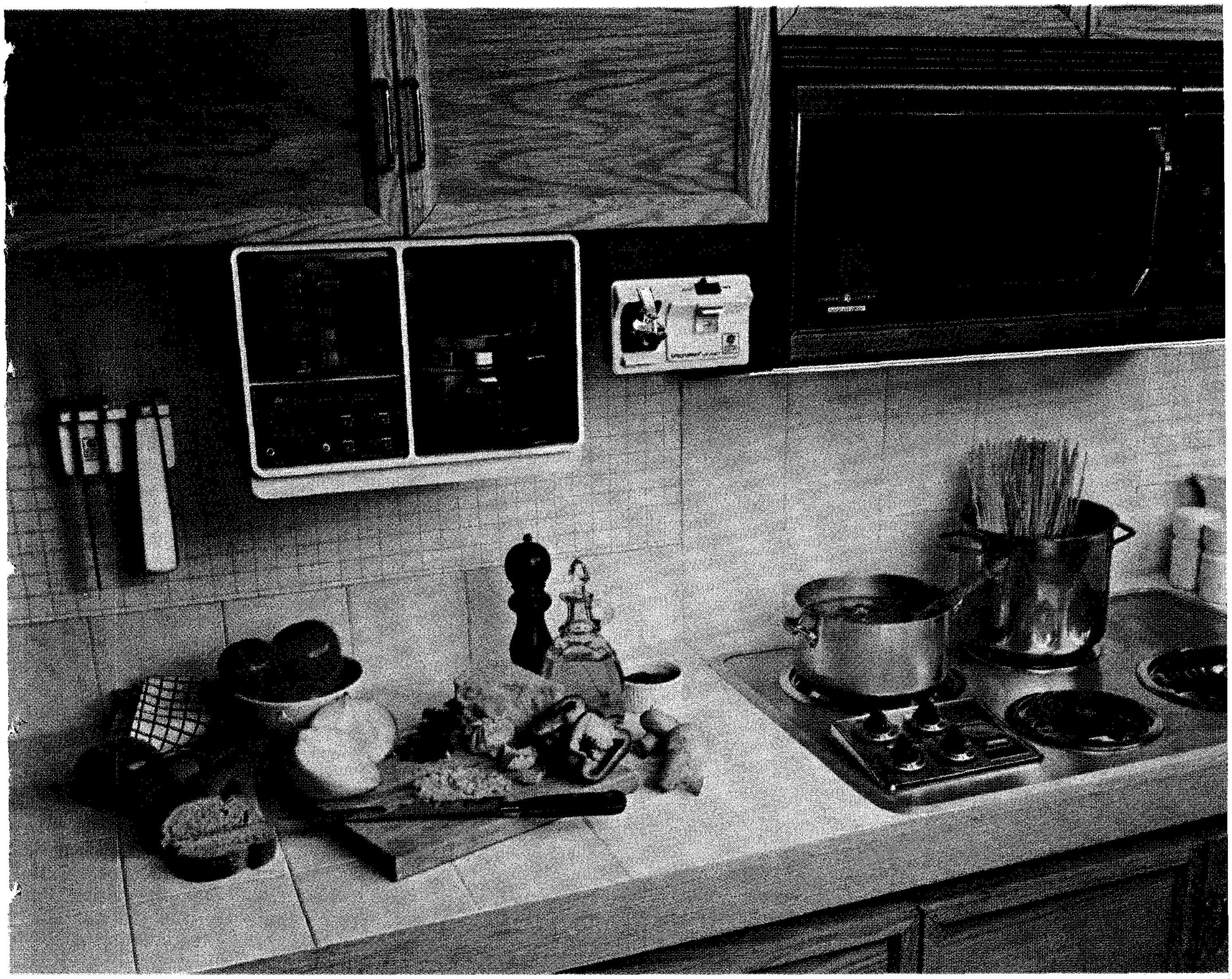
COUNTER INTELLIGENCE



Then there's the Spacemaker™ electric knife with its own wall-mount storage bracket to save more space.

And the Spacemaker® microwave oven helps you prepare meals in minutes while it sits snugly over your range.

The GE Spacemaker™ appliances; helping you fight counter clutter with counter intelligence.

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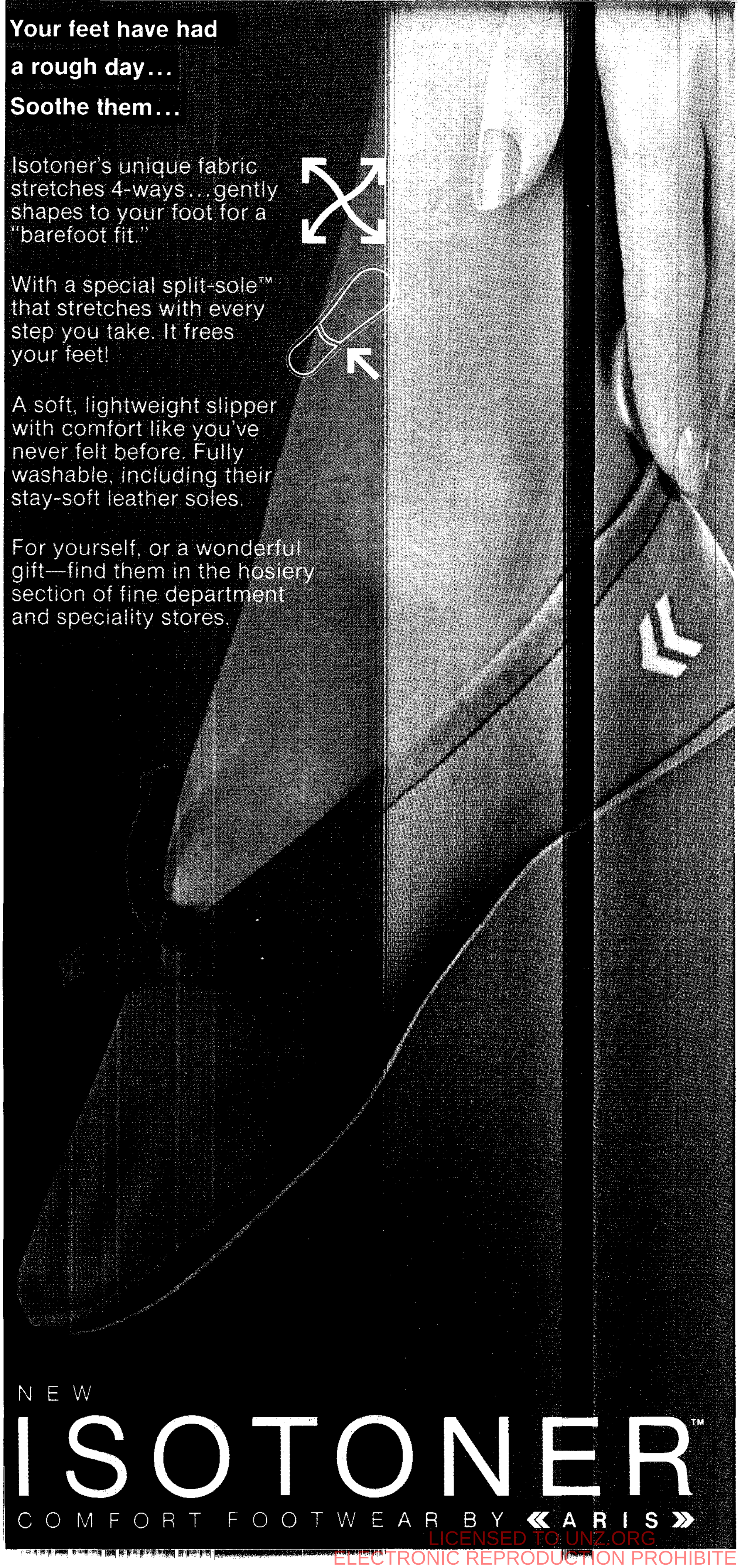

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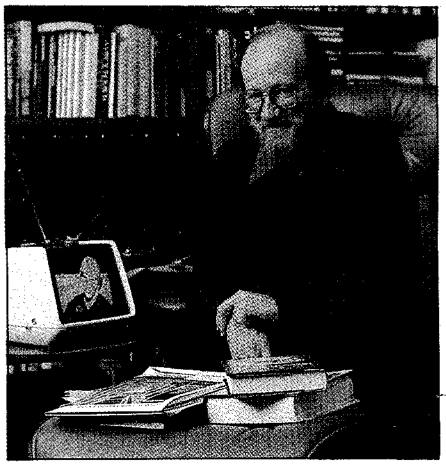
BETWEEN THE LINES

A New TV Critic

"THIS IS VULGAR ART, AND I LOVE IT," says John Leonard, our new television critic, of the most democratic medium. Leonard, who wrote about TV under the pseudonym "Cyclops" for *Life, Newsweek,* and the New York *Times,* will bring his eye and pen to a consideration of what he calls "our only national medium of celebration and mourning." He quit the column six years ago, when *The Mary Tyler Moore Show* passed away, because "I didn't think there was, aside from *M*A*S*H,* any good writing on TV. Now there is." His first column appears on page 105, a book review on page 100.

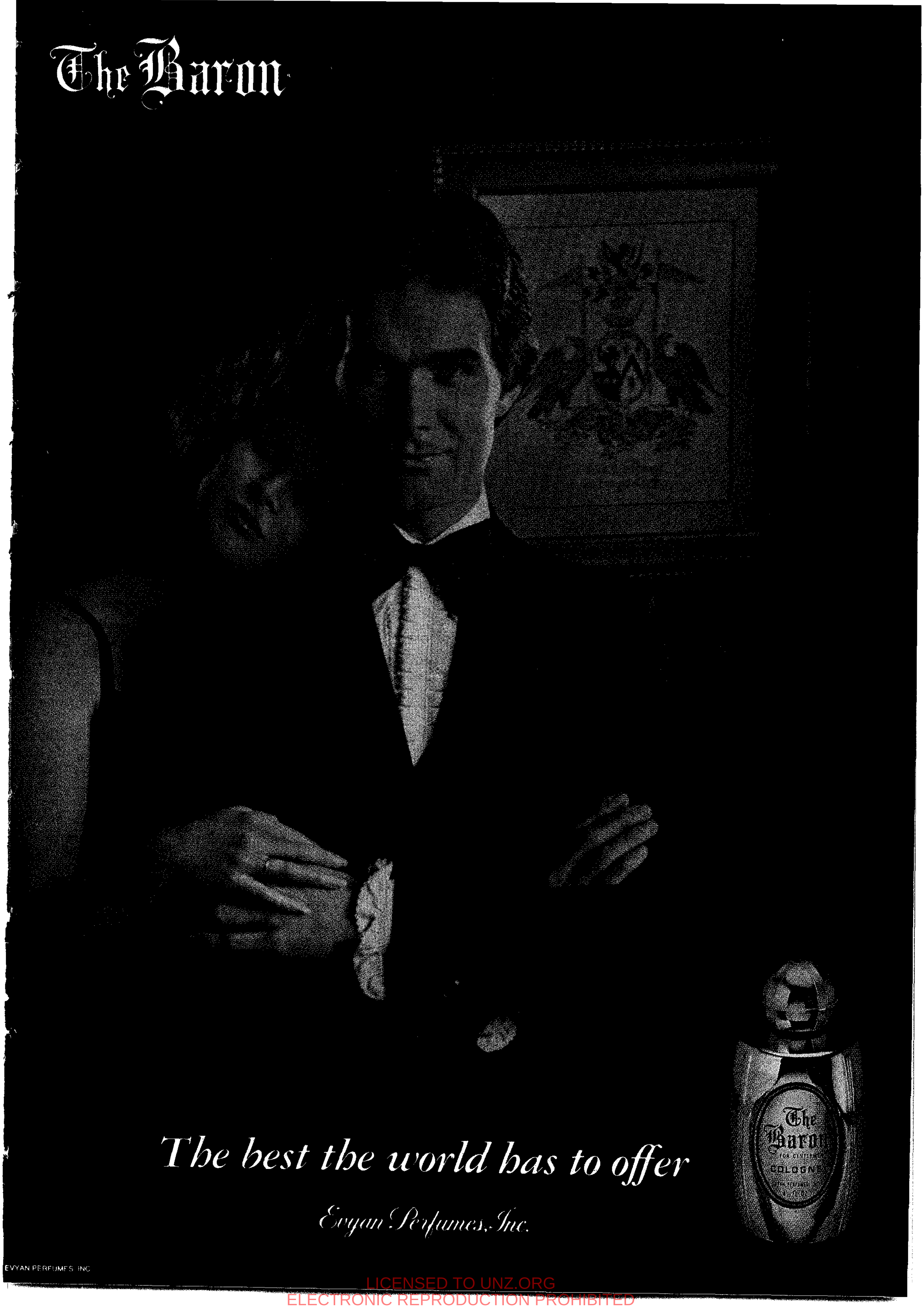
John Leonard has also, of course, been prominent in New York's book world. From 1967 to 1982 he was at the New York *Times,* editing the Sunday book-review section and later as a daily reviewer. He finds that his message varies with the medium. "When I review books, I'm often writing for people who will never read them. My review will be their only exposure to the book's ideas. But when I write about television, I'm describing what everyone else has seen, so I have to ask, 'What does this *mean?'* 'What is it *doing?'* " His reviews have been collected under the title *This Pen for Hire,* and he has also published four novels and *Private Lives in the Imperial City,* a compilation of his columns investigating the curious behavior of the denizens of the mythical isle of Manhattan.



Leonard: *The message suits the medium.*

Even without his mandate, John Leonard says, he watches three hours of television a day. If he must go out on Thursday night, his VCR is programmed to record *Hill Street Blues* so that he won't miss a *minute* of Veronica Hamel. Says Leonard, "She's the intellectuals' favorite." ▬

Photograph by Don Hamerman.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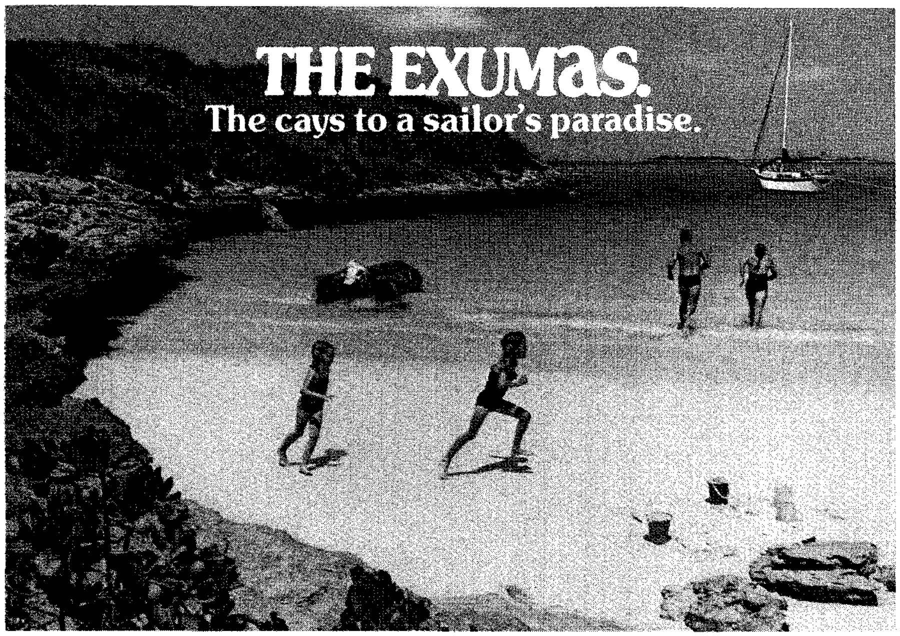

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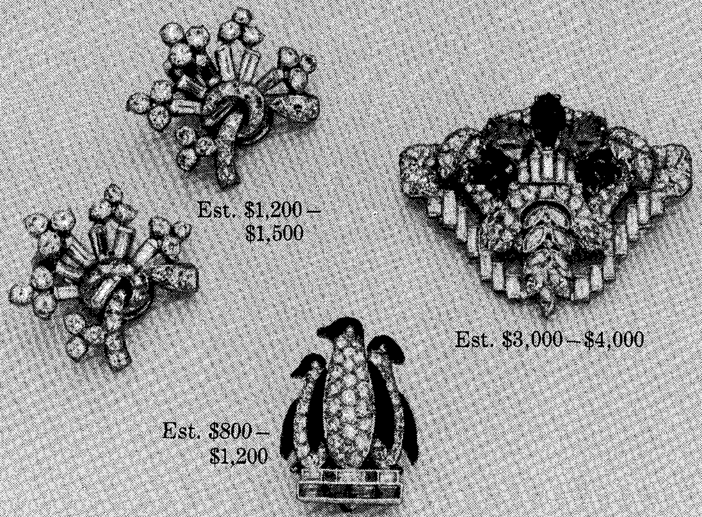

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LETTERS

Love With the Proper Stranger

"STRICTLY PERSONALS" IS A REMARKable commentary on urban life in the eighties—the stimulation, opportunity, and enrichment of high-powered living in the city, as well as the disillusionment, missed timing, and unfulfilled expectations that this environment can produce. If all those witty, attractive, classy, slim, caring, intelligent, athletic, extraordinarily gifted, and playful people are having trouble finding decent dates and forming relationships, what do the 1990s have in store?

Barbara Ettorre
Manhattan

Pro Formula

AS ONE OF THE OWNERS OF A NURSE registry that caters to new mothers, I would like to respond to Jane Wholey's article ["Health: Breast-Beating," October 31] on behalf of my clients who are *not* planning to breast-feed. Ninety percent of my clients breast-feed. The remaining 10 percent, who opt not to, are made to feel inadequate, unmotivated, and unnatural. The pressure employed by the La Leche League, Lamaze teachers, and articles such as yours has become downright tyranny. If you are a middle-class or upper-middle-class mother and do not nurse, something is clearly wrong with you, according to these breast-feeding advocates. (Or else your baby must be adopted, as one client reported some new friends of hers thought.) Nursing mothers may find the pressure in hospitals not to nurse offensive, but many of them have in turn become equally offensive to women who by choice aren't nursing. What is natural to one woman might be unnatural to another.

Gina Wexler
Queens

ONCE A BREAST-FEEDING MOTHER IS able to overcome the shocking lack of support in the hospital, she leaves to find even less support in the outside world. Social invitations have a tendency to decline in number. Manhattan's stores and cultural institutions generally lack places where a mother can sit and nurse her baby. And transportation in the city creates even more dilemmas. How does a parent manage an infant, a folded stroller, and shopping bags and get on a bus or subway? Handicapped persons have had to have their rights of access,

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017.*

and convenience legislated. Do we need to legislate infants' rights as well?

Lynn V. Schloss
Princeton, N.J.

Fans' Fare

FRANK DRIGGS, IN COMMENTING ON Jack Schiffman's Apollo Theater article ["Letters," November 14], accurately pointed out that black performers had been appearing in downtown locations long before the Apollo opened. What Driggs lost sight of was that black audiences were unwelcome in many downtown theaters and clubs until the civil-rights movement gathered strength. In fact, those black audiences were not even welcome in some Harlem movie palaces before World War II.

Walter Brecher
Manhattan

Figure of Speech

IN JOHN SIMON'S REVIEW OF *Zorba* ["Theater: Was This Excavation Necessary?" October 31], he writes that "Graciela Daniele's choreography is a major fiasco, containing every known dance cliché and then some." From the author of *Paradigms Lost*, this is perplexing. Has the choreographer exhausted the full range of tried and tired tricks of her trade and then invented more of the same?

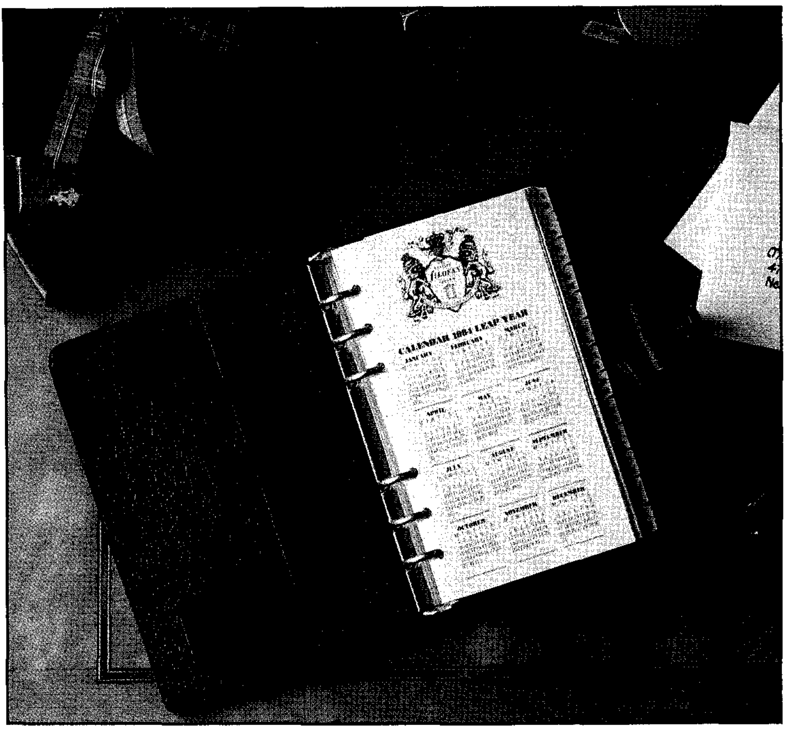
B. Yanev
Manhattan

Picture-Perfect?

47 ST. PHOTO MAY BE THE "MIRACLE ON 47th Street" ["On Madison Avenue," by Bernice Kanner, November 7], but it was the blight of my Christmas last year. On November 27, I placed a phone order for a video game to be shipped to my family in California. I was assured it would arrive before Christmas. It hadn't arrived by December 20. Phone calls to the store produced only blisters on my fingers, busy signals, people who "had no access to the computer," and a lot of promises, none of which was kept. The game still had not arrived on January 1. My transaction cost me hours of time, $25 in long-distance phone bills, and the cost of a money order so that my relatives could buy a game in California at $5 more than 47 St. Photo's prices. Some deal.

Stephen E. Phillips
Brooklyn

YOUR ARTICLE ACCURATELY CAPTURED the ambience of 47 St. Photo—hectic, crowded, and cheap. However, you failed to mention one aspect of the store



Photograph: Peter Zander

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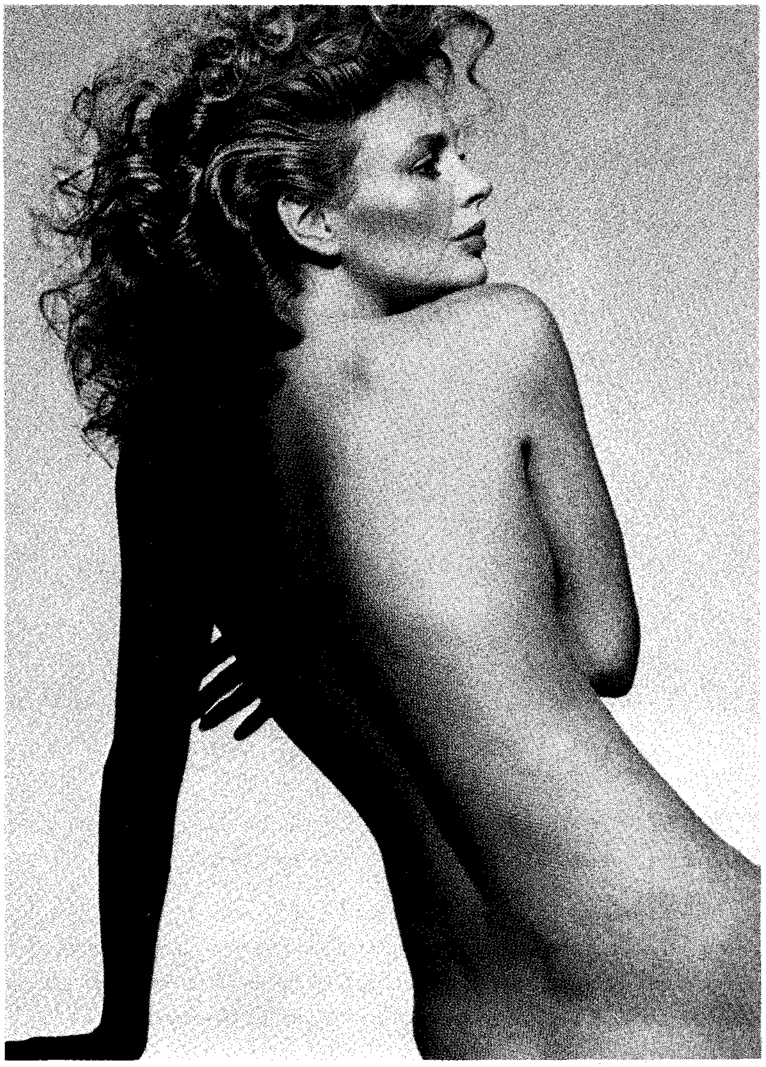
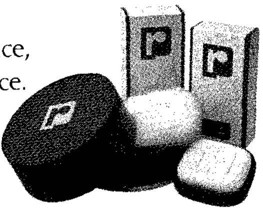


Portrait of a woman wearing mētāl

mētāl
paco rabanne



Mētāl, which is an essence created in France, is one hundred and twenty dollars an ounce. It is also, among other things, a bath gel, a body milk, a soap, a dusting powder.

paco rabanne

Bonwit Teller

that has alienated me from making further purchases. I recently bought a Walkman there that after one day of high-fidelity bliss ceased to function. Armed with my receipt, I tried to return it. I was accused of having broken the machine, being irresponsible, and was made to feel like a hardened criminal. It was only after an adequate display of emotion on my part that the manager agreed to refund my money. The prices may be good, but when it takes tears to return merchandise, I'll pay a few dollars more and avoid the aggravation.

Marilynn Goldberg
Shawnee Mission, Kans.

MARTIN MEHREL, THE SALESMAN WHOSE photo accompanied Bernice Kanner's story, has taught me how to take a picture and helped me through the years when I had problems with a camera I had bought at 47 St. And Mr. Weinstock has assisted me with telephone-answering machines. You may have to visit the store during off-hours to avoid the crowds, but its staff *can* help you.

Julie Osler
Manhattan

Learning to Love the Bomb

PERHAPS DAVID DENBY IS SERIOUS WHEN he says in his review of *Testament* ["Movies: Blue Streak," November 14] that he fears the bomb less than "the banality of this kind of 'humanist' film-making." After all, we each have our own priorities when it comes to horror. I have not seen the film and have no doubt that it may be inadequate and unsatisfying. But trivial art has been with us for millennia. How can it possibly begin to pose the same threat to civilization that a nuclear holocaust does?

John Shaffer
Scarsdale, N.Y.

Just a Few Good Men

MICHAEL KRAMER PROPOSES THAT "THE marines [in Lebanon] act like the British army in Ulster" ["The National Interest: Reagan's Falklands," November 7]. This suggests that our marines assume the role of terrorists. Although plastic bullets have been banned by the members of the European Economic Community, the British continue to use them to kill and maim Irish men, women, and children. Children as young as ten years old have died when struck with these projectiles. The manual for the weapon states that it should not be fired closer to the target than twenty meters; the British have often closed in to ten feet of their intended victims before firing. And this is only part of the campaign of terror levied against the nationalist population. The British security forces are not an example for our marines.

Patrick J. Dennis
Manhattan

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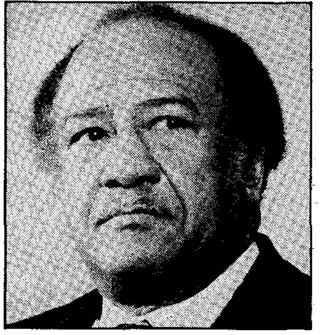
INTELLIGENCER

Benjamin Ward: By the Book?

POLICE COMMISSIONER DESignate Benjamin Ward recently denied on TV any hand in the release of witnesses to a fatal 1972 shooting at a Harlem mosque. "I believe [a book] ... has an admission by the person who let those people out," he said. But what book?

Murder at the Harlem Mosque, co-written by Sonny Grosso, a detective at the scene, claimed that Ward, as a deputy police commissioner, "shouted ... that the cops should immediately leave" the mosque basement, where they were holding the witnesses.

The police stayed, but then, Grosso writes—in an account borne out by a police report obtained by *Newsday* last week—Albert Seedman, the chief of detectives, was told that "headquarters" was pulling out the police on guard outside the mosque. Fearing a street riot, Seedman allowed the release of the witnesses.



Ward: *Whose order?*

Ward's aide said his boss agreed about Seedman's role but denied ever shouting that the cops should leave. "By the time Ben arrived there, the witnesses had been released," the aide insisted.

The aide added that his boss had in mind Seedman's memoirs (which don't mention the mosque case) or a book by ex–police official Robert Daley. Daley wrote nothing about Ward shouting any order.

Kissinger: Diplomatic Community

Richardson, Kissinger: *Honoring themselves.*

IF HENRY KISSINGER IS never voted into the American Academy of Arts and Letters, he won't be out in the cold. The former secretary of state and several other foreign-affairs experts are forming a knockoff of that organization.

The American Academy of Diplomacy, as it is going to be called, will be limited to 75 members; vacancies will occur only when a member resigns or dies. "With the Academy of Arts and Letters, that [arrangement] makes election a genuine distinction," said Elliot Richardson, the ex–ambassador to Britain and Nixon-administration official who thought up the idea of the new organization.

Richardson and thirteen other former diplomats voted with Kissinger on the academy's first members.

So far, they've settled on 67 names—among them every living ex-secretary of state, plus W. Averell Harriman, George Kennan, and, of course, themselves.

Grenada's SUNY Connection

WHEN THE UNITED STATES invaded Grenada, the Stony Brook campus of the State University of New York lost a controversial foreign-study program, according to university documents obtained by *New York.*

In 1981, the documents show, the school's Africana Studies and International Programs arranged for students to work as interns in the Caribbean island's Marxist-oriented government. One such session, in 1982, was arranged through Jacqueline Creft, then minister of education and common-law wife of Grenadan prime minister Maurice Bishop.

Bernard Coard, the Grenadan radical who reportedly helped to instigate the coup in which Bishop and Creft were killed, spoke very briefly to some of the interns, the documents added.

"It is not usual for a school to arrange such a program with a government, and there's clearly a question whether state funds should have been used for this," said a source familiar with the SUNY program who asked not to be named.

Carolyn Brown, a SUNY lecturer who directed the Grenada visits, said that since Grenada doesn't have a university, the internships had to be arranged with its rulers. "It wasn't a Marxist government," she said. "It was a broad government."

Mario Biaggi's In-Law Imbroglio

WHAT KIND OF GRANDparent *is* Mario Biaggi?

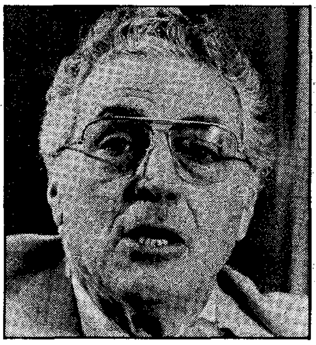
The Bronx congressman was recently named Grandparent of the Year for sponsoring a resolution championing grandparents' visitation rights in cases of broken homes. But lawyer Gerald Goldfeder charges that the parents of Theo Tarantini, involved in divorce proceedings with Biaggi's daughter Jacqueline, are not being allowed to see their grandchildren.

"Jacky has not only refused to abide by a court order to allow Theo to visit their two children but Theo's elderly parents are not permitted any access to them," Goldfeder alleged.

Roy Cohn, who is representing Biaggi's daughter, said the husband has *also* violated a court order—to pay child support. (Goldfeder says the money is in escrow because the wife won't allow visitation.)

"As far as we're concerned, any visitation order is contingent upon the father having the decency to support the children," said Cohn.

As for the paternal grandparents, "I don't know anything about them. All I know is that Congressman Biaggi and his wife are having to act in the role of father to these children," Cohn said.



Biaggi: *Grandparent question.*

BY SHARON CHURCHER

Photographs: top left and right, Diana Walker/Gamma-Liaison; center left and bottom, Wide World.

The Bottle Bill's Trashy Side

Hidden treasure: *Garbage bags are targets for bottle vandals.*

THOUGH NEW YORK'S BOTTLE-RETURN law is intended to clean up the streets, it is apparently having the opposite effect in some city neighborhoods.

"Kids are slitting open garbage bags and pulling out cans and bottles to get the nickel deposit, and scattering the rest of the trash across the sidewalks," said one East 63rd Street resident.

Some of the young entrepreneurs, he added, "wore surgical gloves to keep their hands clean."

And it isn't only kids, according to Pat Hetkin, president of the West Side Sanitation Council, a citizen's group. "A landlord on 96th Street said S.R.O. tenants are ripping open bags to get at bottles," she told *New York*.

Sanitation Department spokeswoman Sherry Koehler said her agency knew about the problem. "But we're confident that as more people start returning their bottles there will be less money in ripping open bags," she said.

Jazz Impresario Gets Static

PROFILED IN *The New Yorker* last year, Bradley Cunningham, owner of Bradley's jazz club, talked of his "love" for his Greenwich Village apartment, where he has lived for seventeen years. Last month, a representative of his landlord, Chemical Bank, advised Bradley that he and other residential tenants of the Grove Street building would be locked out every night and all day on Sundays.

"It has been suggested . . . that there may be someone living in the building," the representative wrote. "We trust this is not the case.... We wish to remind you that yours is an office lease."

Cunningham and another residential tenant have sued to stay, saying they have a right to live in the building under the state's loft law. Until the case is heard, the bank has given all the building's residents keys to the new night locks. "Chemical Bank doesn't read *The New Yorker,*" said Cunningham. "All they care about is business." The bank refused to comment.

Heiress's Story: A Poor End?

Hutton: *Lost riches?*

WOOLWORTH HEIRESS BARBARA Hutton, who inherited over $28 million in 1924, had less than $3,500 in the bank when she died, contends a forthcoming book that pins part of the blame on Hutton's "cutthroat" lawyer.

Graham Mattison informed the aging Hutton that she was broke and began to "strip her" of her possessions, charges C. David Heymann in *Poor Little Rich Girl,* which is being released in December by Random House.

Mattison said, according to the book, that he sold Hutton's possessions to pay her $300,000-a-year living expenses. But Heymann maintains that "the jewelry he carried away was worth far more than that," adding that after Hutton's death, in 1979, the lawyer sold as many of the heiress's assets "as he dared." Mattison, Heymann writes, acquired such assets for himself as two "magnificent" homes.

Mattison could not be reached for comment, but *Poor Little Rich Girl* reports that the lawyer defended the posthumous sales "on the grounds that Barbara still had substantial debts."

Fashion Notes From All Over

WITH *Hustler* OWNER LARRY Flynt in the public eye because of his part in the De Lorean videotape affair, the publisher's wife, Althea, is making her own bid for national attention: She is now about to launch *The Rage,* a "slick, unisex fashion and life-style magazine that will have nothing to do with sex or nudity," she told *New York* last week. . . . One of Frank Price's first chores as MCA/Universal's incoming motion-picture chief may be to determine the fate of *Portfolio,* a new film about the fashion world, starring some 40 models, including Kelly Emberg and Carol Alt. The film was co-produced by the studio's video division and Thorn-E.M.I.—but the division wants to release it in theaters first, rather than on cable TV. "They think it's very commercial," said one video-division insider. Said a source close to MCA, "Some of the people working here even want to put the film up for bids by other distributors." . . . When Zoli-modeling-agency founder Zoltan "Zoli" Rendessy died last year, his will divided the company's shares among his six top employees. Now one of them, Tom Laspina, is suing the two majority shareholders for $27 million. Laspina told *New York* that the defendants, Barbara Lantz and Victoria Pribble, "tried to squeeze me out even before they had legal control, by having me sign away my shares. I refused. Then they fired me." Barbara Lantz, who is now the agency's president, said that "we acted with good authority and on our attorney's advice when we fired Tom. We were not satisfied with his work. Personality conflicts or power plays had nothing to do with it."

Portfolio: *Where will it be seen?*

Photograph, bottom left: Bettmann Archive.

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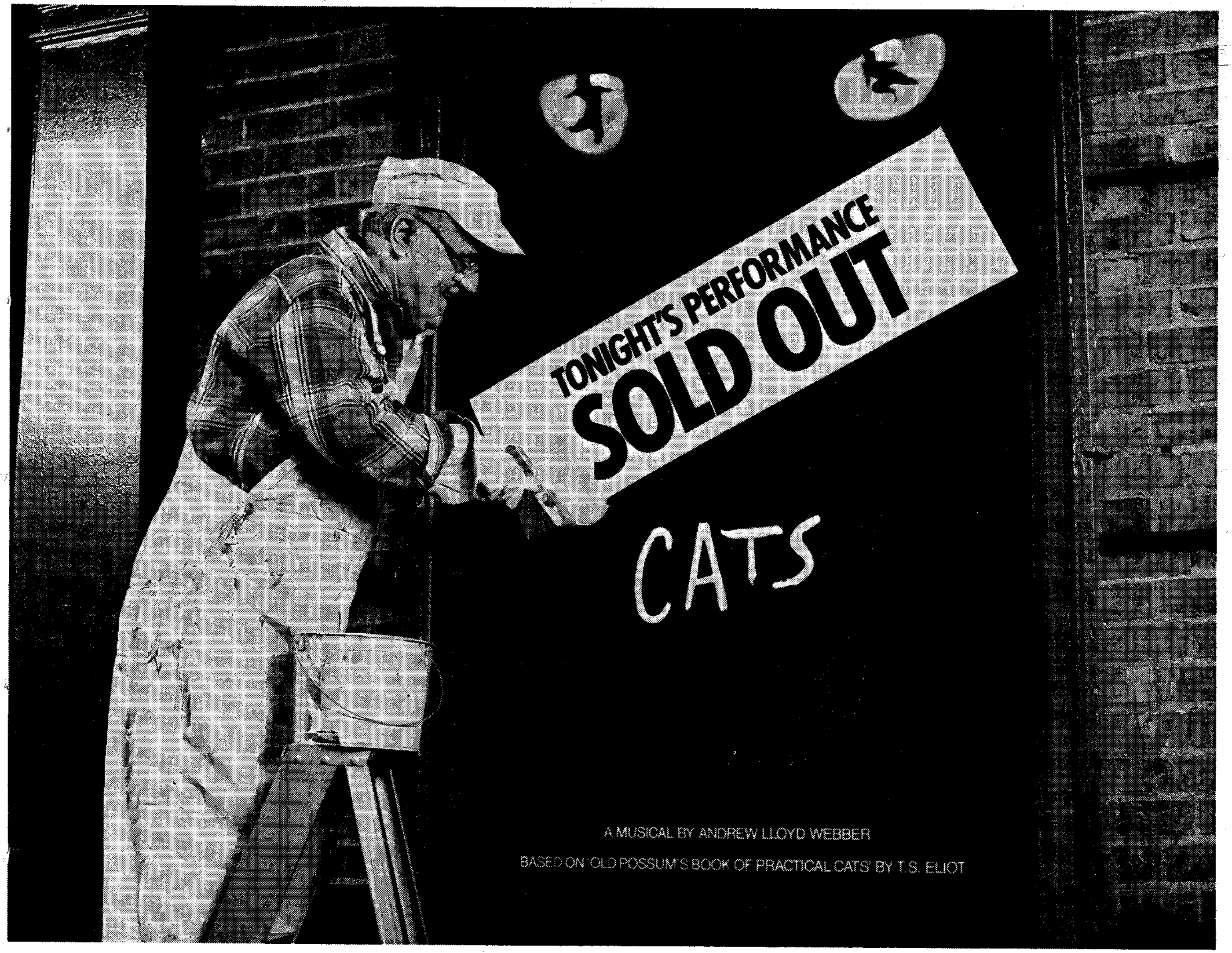
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The Bottom Line/Jack Egan

CAPITAL IDEAS

Tax Savings for Investors

AS THE END OF THE YEAR APPROACHES, stock investors should be thinking about tax strategies that minimize the bite the government will be taking out of their 1983 winnings.

Year-end tax planning is "especially important" for 1983, according to Coopers & Lybrand, the well-known accounting firm, because "many people have sizeable realized or unrealized capital gains as a result of the sharp rise in stock prices" over the last fifteen months. In addition, a new alternative minimum tax goes into effect this year, making tax planning far more complicated for some successful investors, but also more crucial.

Should You Go for a Long-Term Gain?

IF YOU ARE IN THIS TAX BRACKET	50% APPRECIATION SINCE PURCHASE; HOLDING FOR LONG-TERM IS BETTER UNLESS PRICE DECLINES THIS MUCH	100% APPRECIATION SINCE PURCHASE; HOLDING FOR LONG-TERM IS BETTER UNLESS PRICE DECLINES THIS MUCH	200% APPRECIATION SINCE PURCHASE; HOLDING FOR LONG-TERM IS BETTER UNLESS PRICE DECLINES THIS MUCH
50%	12.5%	18.7%	25.0%
49	12.2	18.3	24.4
48	11.9	17.8	23.8
45	11.0	16.5	22.0
44	10.7	16.0	21.4
42	10.1	15.1	20.2
40	9.5	14.3	19.0
38	9.0	13.4	17.9

Source: Coopers & Lybrand.

Key strategies include taking losses on some stocks to reduce taxable income, converting short-term paper profits to long-term gains where possible, and moving profits into the coming year (when personal-income taxes will be lower).

The first step is to sort out your investment record for the year to date. Add up all your realized profits and subtract your total losses. Then calculate your long-term and short-term gains, and do the same for your losses. Finally, review your existing portfolio to determine what you may want to sell to improve your tax situation.

The single most important benefit available to investors is the lower levy imposed on long-term capital gains (profits on investments that have been held for more than twelve months). These long-term gains are taxed at 40 percent of your tax rate. For someone in the 50 percent bracket, for instance, the capital-gains tax is 20 percent. In dollar terms, it takes a $1,000 short-term profit to produce $500 in after-tax income for the person in the 50 percent bracket, while only $625 in long-term gains is needed to end up with the same $500 after capital-gains taxes. For someone in the 30 percent bracket, capital gains are taxed at 12 percent. At this tax rate, the investor who earns $1,000 in short-term profits gets to keep $700, but it takes only $795 in long-term gains to wind up with the same $700 after taxes.

While the benefit of long-term over short-term gains is clear, most investors face a dilemma if, for example, they have paper profits on shares that were purchased less than twelve months ago. If they wait to qualify for long-term capital gains, they are risking a drop in the price of the stock before the one-year holding period elapses.

Coopers & Lybrand has prepared the above table, which should help investors decide what risk they are assuming if they wait for long-term gains. Here's an example from Coopers & Lybrand's Herman M. Schneider: You are in the 50 percent tax bracket and you purchased stock less than a year ago at $10 a share that is now worth $30, for a gain of 200 percent. If the stock drops 25 percent, to $22.50, your long-term after-tax gain exactly equals what you would net after taxes if you did not wait and sold the shares at $30 for a short-term profit.

To put it another way, if you wait for a long-term gain, you are betting that the shares you own will not decline by more than the percentage figure in the table. If the decline turns out to be greater, you would have been better off taking a short-term profit.

There are some other factors to consider: The longer you must wait for the twelve-month holding period to expire, the more uncertain will be the price outlook for your shares. Also, if a particular stock you own has volatile price swings, it is probably a better candidate for a short-term sale than stock that doesn't bounce around as much.

In the past, the general rule has been this: The higher your tax bracket, the greater the incentive you have to go for long-term capital gains over short-term profits, and the less risk you assume in waiting for the twelve-month holding period to end.

However, the new alternative minimum tax comes into play this year for the first time, and it can significantly skew this calculation for high-income taxpayers who have realized large capital gains. That's because the 60 percent of long-term capital gains that is normally exempt from taxes when the regular method of calculating taxes is used will now get counted as income—along with other "preference" items like tax-shelter investments when the alternative tax is applicable. Contrary to its name, the alternative minimum tax is the government's way of increasing its take from individuals who in the past have sheltered a large part of their income from the Internal Revenue Service by utilizing these preference items. For 1983, high-income taxpayers must calculate their tax liability by both the regular and alternative methods, and pay the higher amount. To avoid triggering the new "minimum" tax, some individuals will want to hold off realizing some long-term capital gains this year, the exact opposite of the strategy they used in the past.

If someone is certain to be subject to this higher "minimum," then additional short-term gains can be realized without penalty, since all extra income over a threshold amount gets taxed at a maximum of 20 percent under this complicated formula, the same as the maximum long-term capital-gains rate.

All investment losses can be used to offset investment gains, whether long-term or short-term. But if you wind up a

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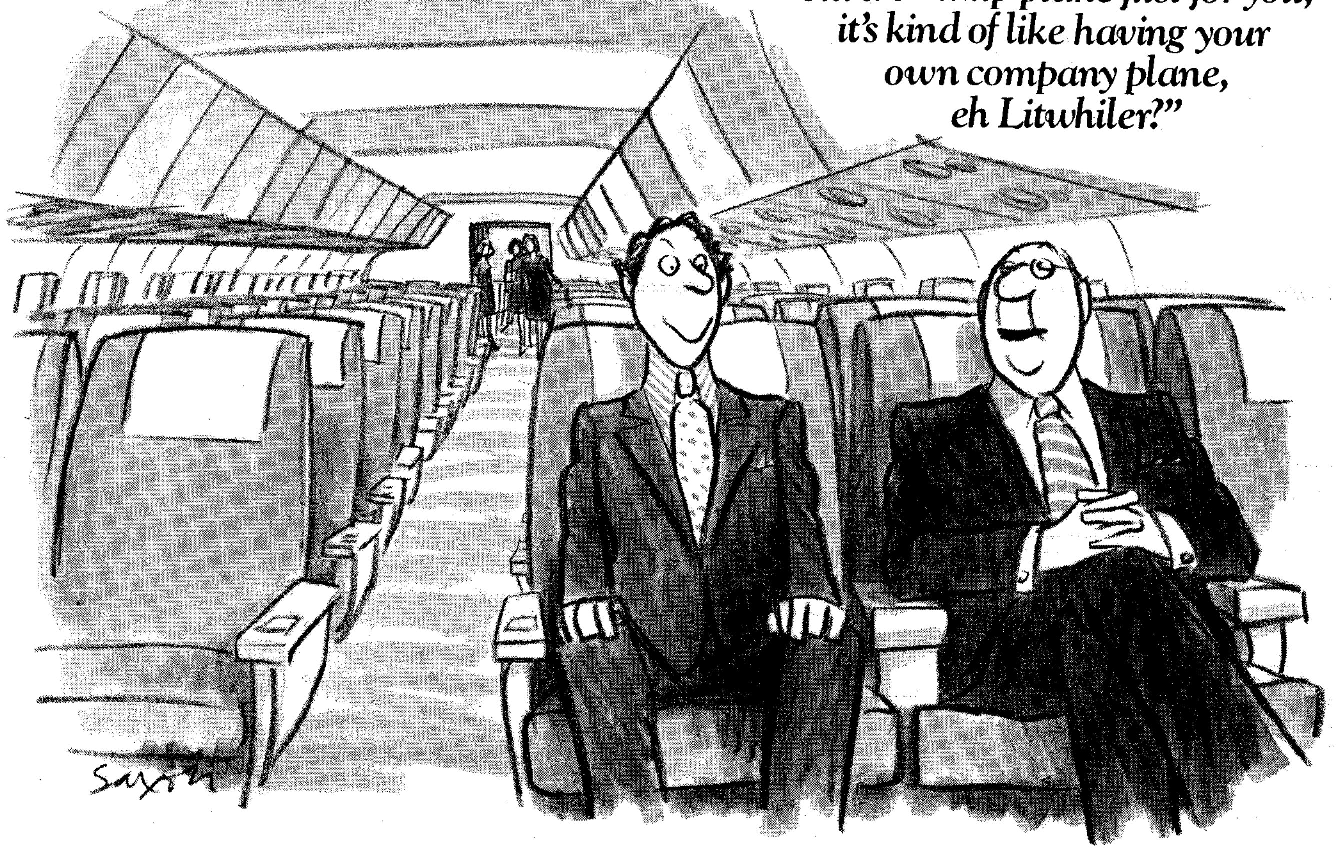

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IMAGINE LIFE WITHOUT US

loser for the entire year on your investment portfolio, you may deduct up to $3,000 in extra losses in any one year. In addition, while short-term losses can be subtracted dollar for dollar from your other income up to the $3,000 maximum, it takes $2 in long-term losses to reduce $1 of ordinary income. So the rule is to use long-term losses to offset short-term gains as much as possible.

You can sell stock at a loss as late as December 30, the last trading day of the year, and have this amount count on your 1983 tax return. Profits on stock sold on December 23 or later will not get taxed until the following year (because it takes five business days to settle a transaction) unless you choose to have these profits apply for 1983.

Besides these basic steps, there are a number of more complicated ways to push securities profits or losses into the coming year, when it may be more advantageous to account for them.

For someone who has paper profits on a stock and wants to wait for a long-term gain, one strategy is to sell or "write" a call option, giving the purchaser the right to buy your shares at a pre-set price. (Each option represents 100 shares of stock.) The option must expire at least a year after you purchased your shares. If the price of the shares goes down while you wait for the twelve-month holding period to expire, you offset at least part of this loss with the premium you get from writing the call.

For anyone who has held stock for at least ten months, Coopers & Lybrand suggests setting up a deferred delivery. Stock-exchange rules let you sell your shares at the current price (or at a slight discount) while delivery of the shares is delayed up to 60 days and you agree to wait the same amount of time for your payment. In most cases, the agreement can be drawn up so that you may qualify for long-term-gains taxation.

One popular way to push securities profits into the next year is known as selling short "against the box." If you have a paper profit on certain shares, you short an equal number of these shares—which means you sell borrowed stock that you agree to eventually replace. In 1984, you purchase shares to cover the short position. You not only push your income into the next year but lock in a guaranteed price for your shares. If the stock goes down, your loss is exactly offset by the profit you make on the short position. For example, you own 1,000 shares of Hi-Fly Corporation that you bought at $30 a share and that are now worth $60. You short another 1,000 shares of Hi-Fly, selling them at $60. If the stock has dropped to $40 a share by the time you sell, you lose $20 a share on your actual stock but earn $20 a share on your short position, since you cover the stock you sold at $60 with shares you now purchase at $40 each.

Conversely, if the price of your shares goes up, any further profit is negated by the loss on your short position, so you give up any opportunity for more gains when you establish this hedge. In addition, if you have owned the stock for less than one year, selling short against the box wipes out your holding period, and you give up the chance for long-term capital gains.

The same is true if you buy a put option—another way to go short—to hedge your securities position. While profits get shoved forward into next year, this technique also takes you out of the running for long-term gains.

Investors should think long and hard about pursuing either of these strategies since the price of protecting a gain is increased by the transaction cost of either a short or a put trade, and long-term gains get sacrificed. If you expect a big tumble in the stock's price, one of these hedging strategies may be worth it. But high-bracket individuals should take another look at the accompanying table and then decide if they would prefer to gamble instead on a simple wait-and-hold strategy to realize long-term gains when they become available.

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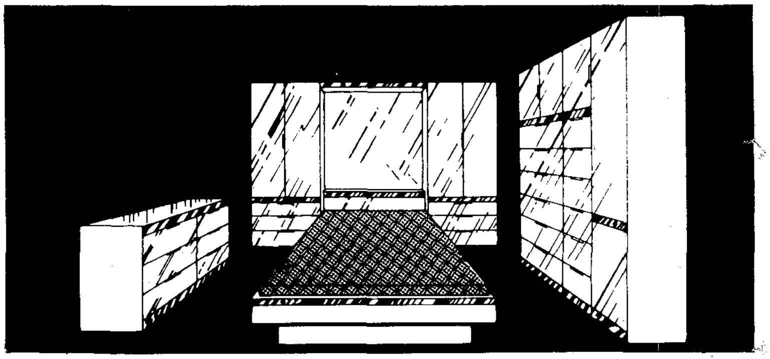

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Another way to realize income in another year from the sale of securities is to enter into an installment sales contract. In this situation, you must privately negotiate the sale of stocks, bonds, or other property and agree to receive payment on a delayed basis. Only the installments you receive in 1983 will get taxed. You should include an interest rate of at least 9 percent on the delayed payments, Coopers & Lybrand advises.

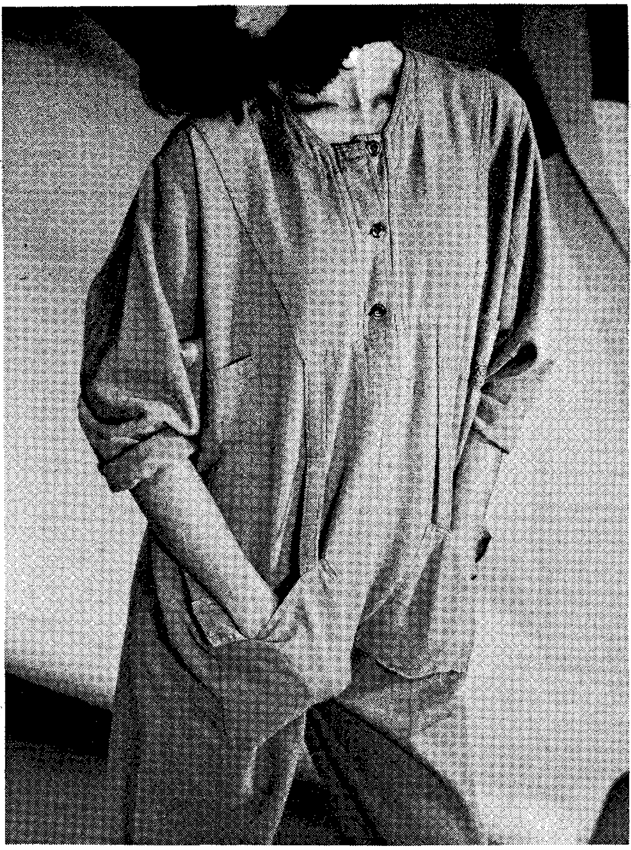
Finally, if you want to realize a gain on a holding in 1983 but want to minimize the tax impact, it is possible to give shares to a child or other family member who is in a very low or even zero tax bracket. This person will pay almost no tax on the gain. But to qualify the proceeds of the sale must actually belong to the family member who has been given the securities, and cannot be a fictitious transfer. This technique can shelter the lion's share of profits derived from a successful securities investment, and can be a cost-effective way to prefund a child's future education.

For investors looking for capital losses to offset other profits, the government has ruled out "wash" transactions creating a loss in the current year that will be offset by an equivalent gain in the coming year. The I.R.S. won't allow any strategies whose sole purpose is to create tax losses. For a maneuver to be legitimate it must have the potential to produce real profits or losses.

"If the transaction involves elements of economic risk, it may be possible to buy and sell two closely related (but not identical) options, where one transaction is likely, before the end of the year, to produce a paper loss and the other a paper gain," Coopers & Lybrand advises clients in a recent bulletin.

One possibility, the accounting firm suggests, is to use options to create a "bull spread." This could involve the purchase of January call options for a stock at one strike price, and the simultaneous sale of the same number of January calls at a somewhat higher strike price. The net profit or loss on the combined transactions may not be very large, whichever way the stock moves. And if both transactions are closed out on December 30, the one producing a loss will count for 1983 taxes, reducing taxable income, while the profitable trade will not be counted until taxes are filed for 1984.

Another potentially profitable strategy is perfect for investors who have substantial short-term securities gains for 1983 and are stuck with long-term bonds purchased some years ago, when interest rates were much lower. If you find yourself in this position, consider selling some of these discounted bonds, while using the losses to offset some handsome bird-in-the-hand short-term gains before the year is over. ■



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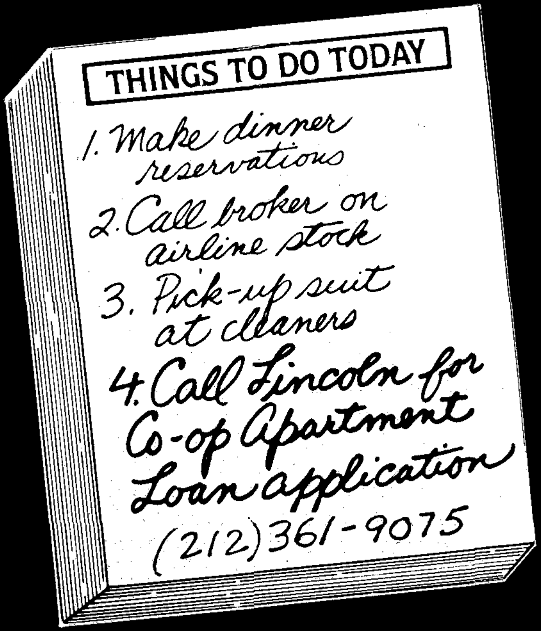

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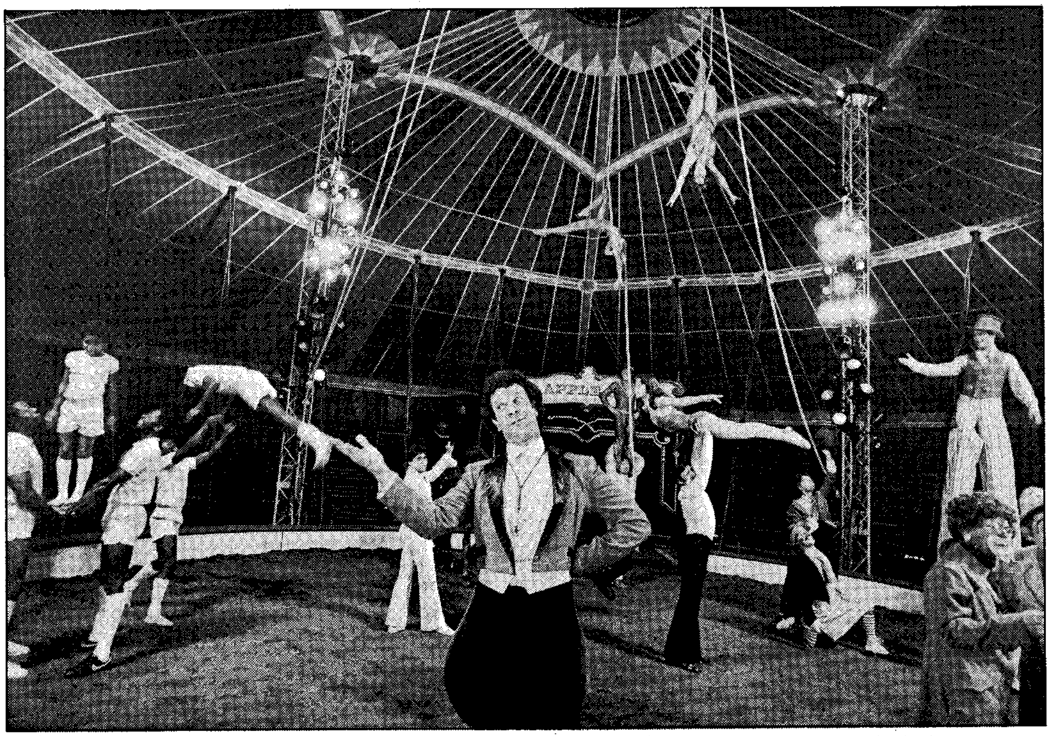

Tenting tonight: *The magic's real at the Big Apple Circus, says ringmaster Paul Binder.*

The Big Apple Way

IF "BIGGER IS BETTER" IS NEW YORK'S unofficial motto, the Big Apple Circus is a delicious exception. With only one ring, no sideshows, no hawkers selling souvenirs during the performance, and a minimum of hype—with, in short, a human dimension and a sense of taste—it is a delight for adults as well as children. And from November 25 through January 2, for the third year in a row, its blue-and-orange heated tent surrounded by performers' caravans will be shoehorned into Lincoln Center's Damrosch Park—providing, with the City Ballet's *Nutcracker,* a double Christmas treat for New Yorkers of all ages.

Where but in New York would you find a nonprofit professional circus directed by a graduate of Dartmouth and the Columbia business school who also juggles and acts as ringmaster (Paul Binder) and produced by a Radcliffe graduate who is a lawyer and former assistant to Mayor Koch (Judith Friedlaender), or a circus board headed by the president of a high-powered Wall Street investment firm (Alan Slifka)?

Tradition dictates that these people should be wheeling and dealing for big corporations, fighting massive antitrust suits, or floating giant bond issues. Instead, they are laboring amid the smells of sawdust and animals to create something intentionally small and intimate, something totally outside our national obsession with bigness.

There is more of the old Barnum in Paul Binder than he'd like to admit. But it is balanced with an introspective quality and an enormous admiration for great performers. He is in love with the idea of the circus, and his enthusiasm fuels his prodigious energy and stimulates everyone around him.

Binder didn't run away to join the circus. As a kid growing up in Brooklyn, he went to Ringling Bros. and Barnum & Bailey and recalls not liking it, sitting up in the bleachers and wondering what it was all about. "The only thing I remember vividly was Unus, the guy who balanced on one finger on top of a rotating globe—I later found out he was one of the greatest acts of all time," he says with the same sense of discovery and awe that is reflected in every aspect of his Big Apple Circus.

The first circus that got to him was the first one that hired him, Le Nouveau Cirque de Paris. "I went into the ring and performed and left crying with the emotion of the moment," he says. "I had no idea that I was heading for the circus. I had a juggling act, that's all."

It took business school, some work in television, six months at Boston University's graduate school of drama, and a failed marriage to make him realize that he had really always wanted to be doing something else—that what he really wanted to be was a comedy actor. Binder, although already in his late twenties, took off across the country to join the San Francisco Mime Troupe, then a vibrant avant-garde, anti-war theater company.

He auditioned and was accepted, he says, because the troupe heard he had an M.B.A. and wanted him to do the books for free. In return, he got to perform and learn circus skills from the company's circus trainer. A year and a half later, with a one-way ticket and $125 in his pocket, he was off to Europe with Michael Christensen, with whom he had developed a juggling act. (While it has changed and evolved over the years, their act remains a delightful part of each Big Apple performance.)

Binder and Christensen worked street corners, got jobs in shows, and criss-crossed the Continent doing their act in various circuses. But there was a sense of homesickness, of being disconnected. "New York," says Binder, "had everything I needed except the intimate, ritualistic, close family feeling that lies at the heart of what I had found *real* circus to be. I kept asking myself if New York would accept that if I made it real for them. I decided I had no option but to try."

There was no band to meet him at the airport when he returned in 1977; no doors flung open to embrace the crazy idea of a little circus in the big city. "Desperation is a wonderful motivation," says Binder. With a terrific gift of gab and nothing to lose, he pitched anyone who would listen. Alan Slifka, one of the few who did, became chairman of the board before there was one. Judith Friedlaender, sent by Mayor Koch to observe a battle Binder was having with the Parks Council over his desire to perform in Bryant Park, joined the board and then became a full-time member of the team.

The Big Apple Circus's road to Lincoln Center and its present fragile stabil-

Photograph by Wayne Sorce/Visions.

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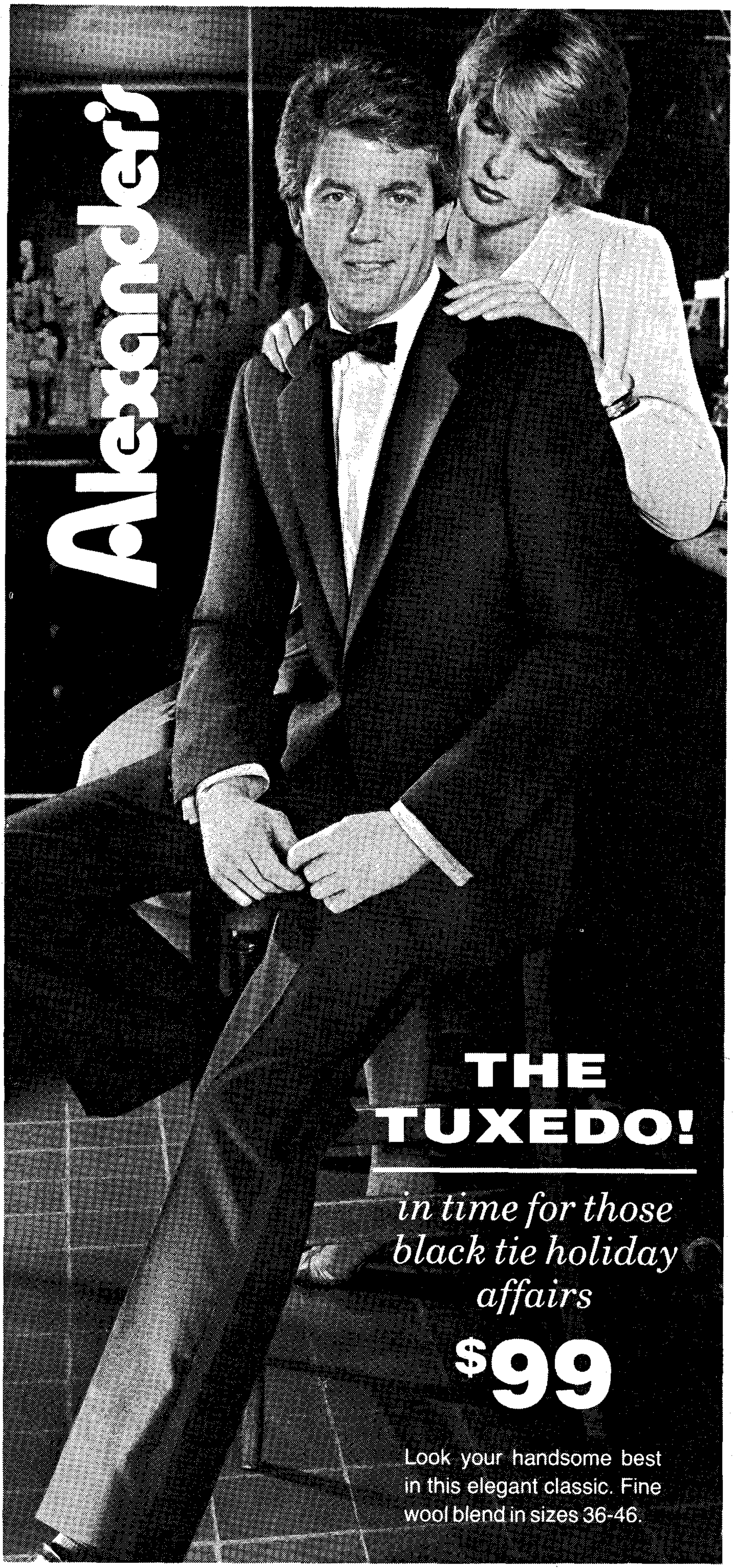

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ity were as potholed as Amsterdam Avenue. Helping the circus over the bumps was an unwritten contract forged between Binder and everyone who was concerned with the fledgling enterprise. This was going to be a class act that would touch its public with something very special, something that would change the way each person felt when he left the tent.

"The key to circus performance," says Binder, carefully choosing his words, "is changing the environment for the viewers, taking away the mundane aspects of everyday life, touching primal nerves and bringing them to the surface. We let them see magic—real magic, not illusion—created before their very eyes. Real magic has to do with participating in the mystery so that we recognize it as part of each of us," he says. "Luis Muñoz doing acrobatics on the tightwire, Jim Tinsman balancing on one hand at the top of a ladder, Heidi Herriott flying through the air on the trapeze, or the Woodcocks taming their elephants are all real: There is nothing illusory about them. The implication is, *you* can do these things, too."

And the fact that the farthest seat is 35 feet from ringside and that the carefully chosen music of trumpeter Rik Albani and his six cohorts (keyboards, alto sax, trombone, percussion, and two guitars) ranges from original compositions to Stravinsky add to the audience's feeling of being not just spectators eating cotton candy in the bleachers but actual participants in the show.

At the circus, unlike the theater, we do not suspend disbelief, but experience lump-in-the-throat, breathtaking moments. The three elephants charging at us are real and force us to confront our fears about wild beasts. The clowns attempting to catch aerialist Tisha Tinsman, dressed as a human butterfly, carry a bit of the romanticism in each of us. Juggler Francis Brunn's ability to take a metal box full of hoops, sticks, and balls and keep them flying in all directions reminds us of our powers of self-control. The beautiful Katja Schumann's taming of, and dressage with, her stallion, Sky Warrior, is a lesson in discipline and strength. The Flying Gaonas take all our senses soaring right up to the top of the tent with them.

With an acute sense of detail and timing, Binder manages to bring all of these singular acts into a coherent whole, and he wraps this magical package in music and light so that while its scale is small its impact is greater than we could have imagined, and stays with us after we leave the tent. He may have once wondered whether the big city would ever accept an intimate, "real" circus. But he soon found out that New Yorkers know a good thing when they see one. ▬

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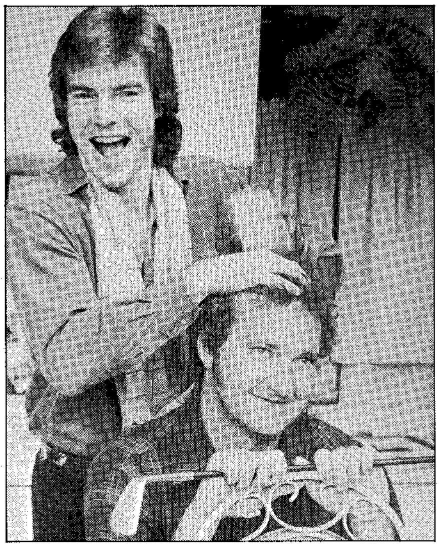
IN AND AROUND TOWN

By Ruth Gilbert

November 21 through 30

S	M	T	W	T	F	S
	21	22	23	24	25	26
27	28	29	30			

"Children's Children: American Folk Dolls" opens November 22 at the Museum of American Folk Art, featuring over 120 delightful specimens. The exciting Ballet Folklorico of Mexico returns to the City Center November 22 through 27. And a Russian film, *Vassa,* based on a story by Gorky, is at the Carnegie Hall Cinema for an open-ended run.

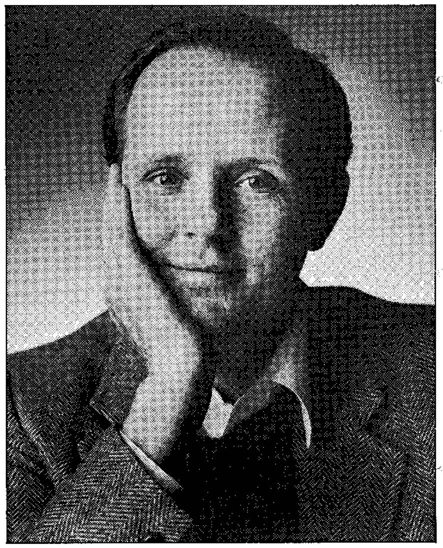


Western Reunion

Dennis Quaid (on top) and his brother, Randy, are the new stars of Sam Shepard's Off Broadway comedy hit *True West.* Dennis is currently in the movie *The Right Stuff,* and Randy will soon be seen in ABC's production of *A Streetcar Named Desire.* Now both will appear in the flesh at the Cherry Lane Theatre playing two brothers.

Heard, Not Scene

Michael Moriarty (below) has won awards galore in his acting career, but what he's always longed to do is prove himself at the piano. Straight from his last success (in *The Caine Mutiny Court-Martial*), Moriarty will be playing jazz, with Marc Johnson on bass, at the Knickerbocker November 29 through December 3.



And So, Good Night

At left is Tennessee Williams as he appeared in 1944 while writing *The Glass Menagerie;* it opened on Broadway the following year to great acclaim. Williams's memory play will be revived this year with Jessica Tandy as the aging southern belle, and Amanda Plummer playing her shy daughter. It begins previews November 23 at the Eugene O'Neill Theater, prior to a December 1 opening.

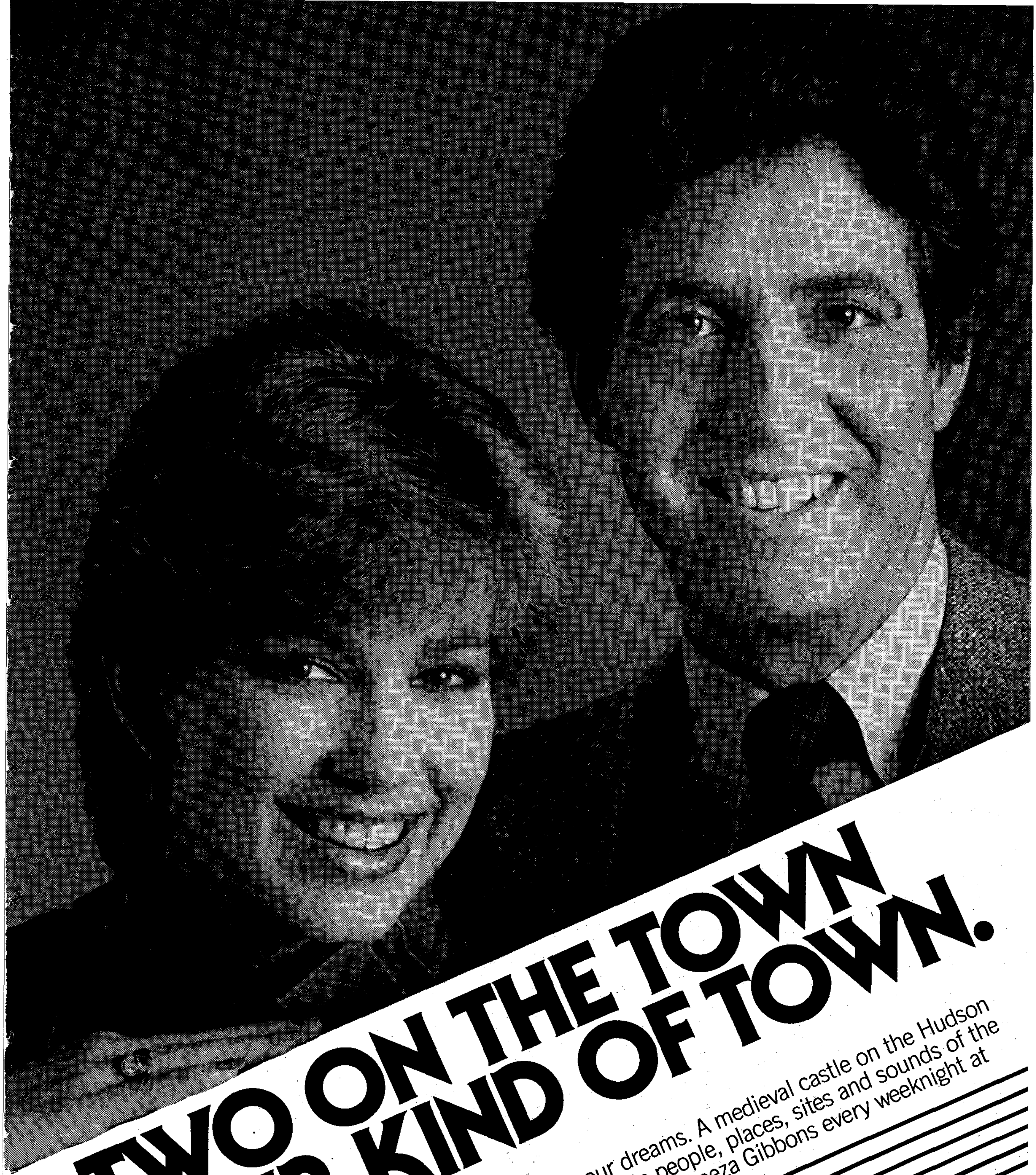
Battle's Field

The Tap Dance Kid, now previewing at the Broadhurst Theater, tells of a family coming to terms with its show-business tradition. The son wants to follow in his uncle's footsteps (Hinton Battle, far left, and Alfonso Ribeiro), but the father wants him to become a lawyer. Henry (*Dreamgirls*) Krieger wrote the music, and the lyrics are by Robert Lorick.

Before the Fall

Alyson Reed and Will Gerard, seen here in a quiet moment, star as Marilyn Monroe and Arthur Miller in the new musical *Marilyn An American Fable.* Scott Bakula plays Joe DiMaggio, Kenny Ortega directs, and the show just opened at the Minskoff Theatre.

Photographs: top left, Susan Cook/Martha Swope Associates; center, George Platt Lynes; bottom left, Kenn Duncan; bottom right, Martha Swope.



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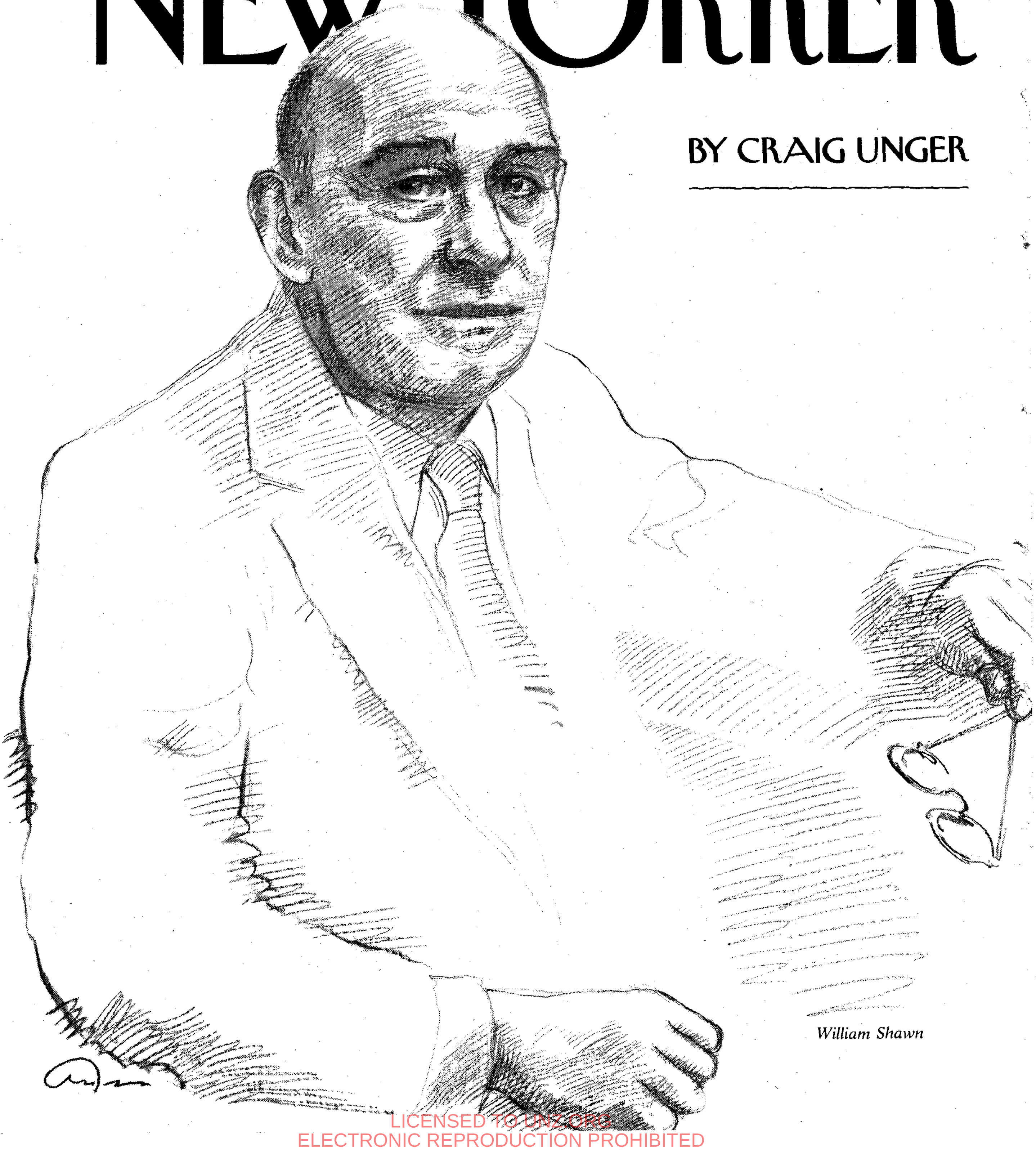
A REPORTER AT LARGE

MURMURINGS AT THE NEW YORKER

BY CRAIG UNGER



William Shawn

BUSINESS IS OFF A BIT, SOME COMPLAIN OF "STALE BRILLIANCE"–AND THE QUESTION OF SHAWN'S SUCCESSOR IS A MYSTERY.

ONE FRIDAY NIGHT LAST DECEMBER, Ken Auletta, the writer, went to bed early and fell into a sound sleep. He'd earned the rest. The day before, Auletta had finished one of the longest magazine articles of his career, a two-part series for *The New Yorker* on the president of Schlumberger, the phenomenally successful French-based corporation. On Thursday afternoon, he'd dropped by the *New Yorker* offices, at 25 West 43rd Street, and left the manuscript for the editor, William Shawn.

Shawn is known for responding quickly to writers. Tom Zito, a Washington *Post* reporter who has written for *The New Yorker,* recalls sending him a 16,000-word article by Express Mail on a Monday afternoon. "Mr. Shawn could not possibly have received it before the next morning," says Zito. "But at noon on Tuesday he called me with editorial comments."

Auletta's article was far longer, running 240 manuscript pages, or about 60,000 words. An average reader would take three or four hours to finish it; someone reading with Shawn's meticulous eye for errors in structure, content, grammar, and punctuation would presumably take much longer. In any case, Shawn probably had many other things to do before reading an unscheduled piece. It seemed certain that Auletta could safely catch up on his sleep.

At midnight, the phone rang. "Hello, Mr. Auletta," said a thin, reedy, unmistakable voice. "How are you?" William Shawn was ready to go to work.

At 76, after 50 years at *The New Yorker,* William Shawn shows no signs of slowing down. Genteel, courtly, polite to a fault, he is, as J. D. Salinger put it in the dedication to *Franny and Zooey,* the "*genius domus* of *The New Yorker,* lover of the long shot, protector of the unprolific, defender of the hopelessly flamboyant, most unreasonably modest of born great artist-editors."

His acolytes—who include virtually all the 179 writers, poets, and artists on contract to *The New Yorker,* and the rest of the staff—see Shawn as a man of heroic stature, defending the highest values of civilization and literary traditions against the vulgar commercialism of a decaying order.

Still, not all is well at *The New Yorker.* The magazine is approaching an epochal transition: Someone will have to be chosen to carry on Shawn's legacy. So far, no visible progress has been made in picking a successor. Shawn's apparent choice, Jonathan Schell, 40—a career *New Yorker* writer and author of *The Fate of the Earth,* a treatise on nuclear holocaust—has been rebuffed by many of the magazine's writers and editors.

The prospect of Shawn's departure someday has deeply troubled the *New Yorker* community. Private and inbred, the staff and writers are cultlike in their devotion to Shawn as a moral avatar and compassionate father figure. The bureaucratic maneuvers that might be expected when an important institution prepares to change leaders are invisible at *The New Yorker,* if they exist at all. Rather, the tight little world of the magazine seems to be playing out a convoluted Freudian psychodrama.

The succession story is unfolding at a time when some *New Yorker* readers are again raising a periodic complaint: More in sorrow, these critics are saying that the magazine has become boring. They argue that *The New Yorker* has ossified, and that it is being weighed down by its own traditions. The "wadding operatives," as one sour alumnus terms them, have replaced the great writers of years past. People who know how to write but have nothing to say are stuffing the pages with facts, simply because they like them, in a safe, formulaic way. The magazine is still loved by its devoted readership as a refuge of civility. But some detractors suspect that it's not being read as avidly as it once was.

At the same time, the business side of the magazine is facing its first challenge in years. Though more profitable than ever, *The New Yorker* has a readership that is growing older and somewhat less attractive to advertisers. Ad pages have declined for the second consecutive year. Where once *The New Yorker* owned the franchise on upscale, sophisticated readers, today it has competition for that audience from several new and revamped magazines.

BY *New Yorker* STANDARDS, William Shawn explains, there is no story in the question of who will succeed him. "I say no [to an interview] with a lot of regret. But my rule is that I don't like to be written about and interviewed unless there is some news," he says.

Shawn is right, of course. There is no news. It is mere gossip—talk about the personal relationships of the people who happen to run a magazine. At most other places, there would be nothing noteworthy about such chatter. But *The New Yorker* is not just one of the most powerful cultural institutions in the country. It is an extended family (page 37) that, for all its resources, relies overwhelmingly on one extraordinary man.

"At more-ordinary companies, changes take place all the time," explains one writer at the magazine. "What is happening here isn't very interesting if you approach it in the organizational sense. But this place is deeply traditional, accustomed to evolving slowly. It's like one of those large families in the Ozarks. It is a delicate organism, and when change takes place in our extended family, it can be a painful, deeply personal, metabolically shocking thing. [Shawn's leaving] will necessarily change one's relationship to the magazine completely, and it will affect every cell in the entire organism."

The murmurings began about five years ago when Shawn, with characteristic understatement, let it be known that he was giving some editing responsibilities to Jonathan Schell.

At most magazines, such a step might be greeted with a shrug. But Shawn's eventual retirement had been on people's minds; he'd already been exempted once from the magazine's mandatory-retirement-age rule. And Schell's appointment was unusual: Writers at *The New Yorker* don't generally assume editing tasks. His new duties were perceived by the staff as the first of several efforts by Shawn to designate an heir apparent. "At first it was unclear exactly what was going on," says one contributor. "But gradually Mr. Shawn let it be known that he thought Jonathan had the qualities essential to be the next editor of *The New Yorker.*"

Anyone in line to replace a man as revered as Shawn would have a tough time of it. But Schell has been an especially controversial figure. A friend of

TWICE IN THE LAST FEW YEARS, SHAWN'S CHOICE OF A SUCCESSOR HAS BEEN REBUFFED BY THE STAFF.

the Shawns' since childhood, he is thought to be the staffer closest to the editor. One colleague describes him as a "member of the disenfranchised bohemian Protestant class with the politics of a left-wing Episcopalian minister." Like Shawn, Schell speaks slowly and deliberately; the two visit frequently. And like Shawn, Schell guards his privacy, even refusing to allow his photograph on his book jackets.

At the Putney School and Harvard, Schell roomed with Shawn's son Wallace, the playwright-actor best known for writing and starring in the movie *My Dinner With André.* After finishing at Harvard, in 1965, Wally Shawn worked as a shipping clerk and a Xerox-machine operator, among other things, so he could write his plays, which are filled with sexual images and obscene asides. Schell, every bit as proper as Wally's father, settled in at *The New Yorker,* along with several Harvard classmates.

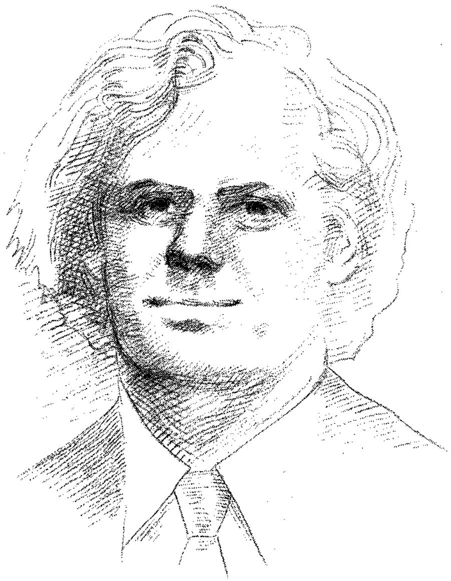
"It's very suggestive in Freudian terms," says one bemused observer. "I say that with irony, because it is so constrained and so beneath the surface. But, at the very least, it is reverse nepotism in the extreme: Wally, struggling desperately to become a writer while Mr. Shawn is touching these friends of Wally's—many less talented than he—with his magic wand and making them into writers."

Indeed, Shawn hired five of Wally's Harvard classmates — Schell, George W. S. Trow, Hendrik Hertzberg, Daniel Chasan, and Jacob Brackman. A sixth, Terrence Malick, the film director, worked on an article for the magazine. Only Schell, Chasan, and Trow are currently on staff, but Hertzberg and Brackman were steady contributors for a time.

As one former staffer points out, there's nothing necessarily curious in this. "I used to think you needed a lot of complicated psychological explanations," this writer says. "But it stands to reason that Mr. Shawn would pay particularly close attention to publications like the *Harvard Crimson* and the *Harvard Lampoon* when his son was there."

Nonetheless, a few writers see the Harvard '65 alumni as having played a key role at the magazine. "Mr. Shawn thinks there was something special about this group, about this period," explains a colleague. "He saw it in a socio-historical context. It was the sixties, Vietnam, Watergate, and a lot of other things. During this whole extraordinary period, it was as if there was a joint point of view between Schell and Shawn."

MORE THAN ANYONE ELSE in that group, Schell helped define the *New Yorker*'s moral and political center. Other writers, such as Richard Goodwin and Richard Harris, wrote major articles that were seen as pushing the magazine leftward between the mid-sixties and mid-seventies. But Schell wrote many of the unsigned articles in the "Notes and Comment" section—the *New Yorker* equivalent of an editorial column—that particularly shocked some Old Guard *New Yorker* readers. Suddenly, people who had been drawn to the magazine by the luster of the advertisements for, say, Tiffany's or Rolex, were reading bursts of moral outrage against the war in Vietnam. But Schell was very much a part of a moral tradition started by Shawn. Indeed, in 1946, Shawn himself persuaded Harold Ross, the magazine's founder, to devote an entire issue to John Hersey's eyewitness report on the devastation of Hiroshima. Similarly, in 1967, Shawn published Schell's first major article, "The Village of Ben Suc," about the destruction of that Vietnamese hamlet by American forces.



Jonathan Schell

SCHELL'S WORK FOR THE MAGAZINE FITS A MORAL TRADITION STARTED BY SHAWN.

In 1982, Schell's three-part series, "The Fate of the Earth," continued that tradition by describing the horrors of a nuclear holocaust. Schell's treatise became a rallying point for the nuclear-freeze movement. It was entered into the *Congressional Record,* extolled on network television shows, and, as a book, given special rush-order treatment by its publisher. Helen Caldicott called it "the new Bible of our time." According to *Newsweek,* Shawn felt the book might well be a "crucial event in the history of human thought."

For all its success, *The Fate of the Earth* was attacked by more than the predictable crew of conservative critics. Michael Kinsley, then editor of *Harper's,* called the book's grim sermonizing "pretentious," and he ridiculed Schell for writing as if he were the first to realize that a nuclear holocaust might not be a lot of fun. Critics also cited the *New Yorker*ly way the book massed details that sometimes seemed only tedious.

AT THE MAGAZINE, DIFFERENT staff members give various reasons for their disapproval of Schell. "Since Shawn is not an executive sitting above the fray but a real hands-on editor, a guy who knows," says one colleague, "any feeling that a candidate, however brilliant, was not a real editor would be bound to stir up some nervousness. When Jonathan actually began pencil editing, it was 'not thought to go well,' as we say, and this is a place that specializes in that above all else. You also have to make the writer feel good, and that means being both a diplomat and a good technician. In addition, rightly or wrongly, many felt that he was not as broad in his interests as Shawn. But who is?"

Schell is also criticized for not having a sense of humor—an objection others claim is unjustified. These critics fret that *The New Yorker* under Schell would be stuffed with apocalyptic moralizing, work such as "Ben Suc" or "The Fate of the Earth," unleavened by the dry humor for which the magazine is known. The Schell detractors claim that he simply was not good at editing, either long articles or shorter, "Talk of the Town" pieces. Citing the ways in which Schell seems to emulate his mentor, they argue he has no identity beyond being a disciple of Shawn's.

"It makes no sense to have a clone of Mr. Shawn there when you can have the real thing," says one writer.

"There are a hundred reasons [Schell didn't work out]," adds another, "because there are a lot of different kinds of people, many eccentric and diametrically opposed in philosophy. Mr.

Shawn can contain them all, and Jonathan can't."

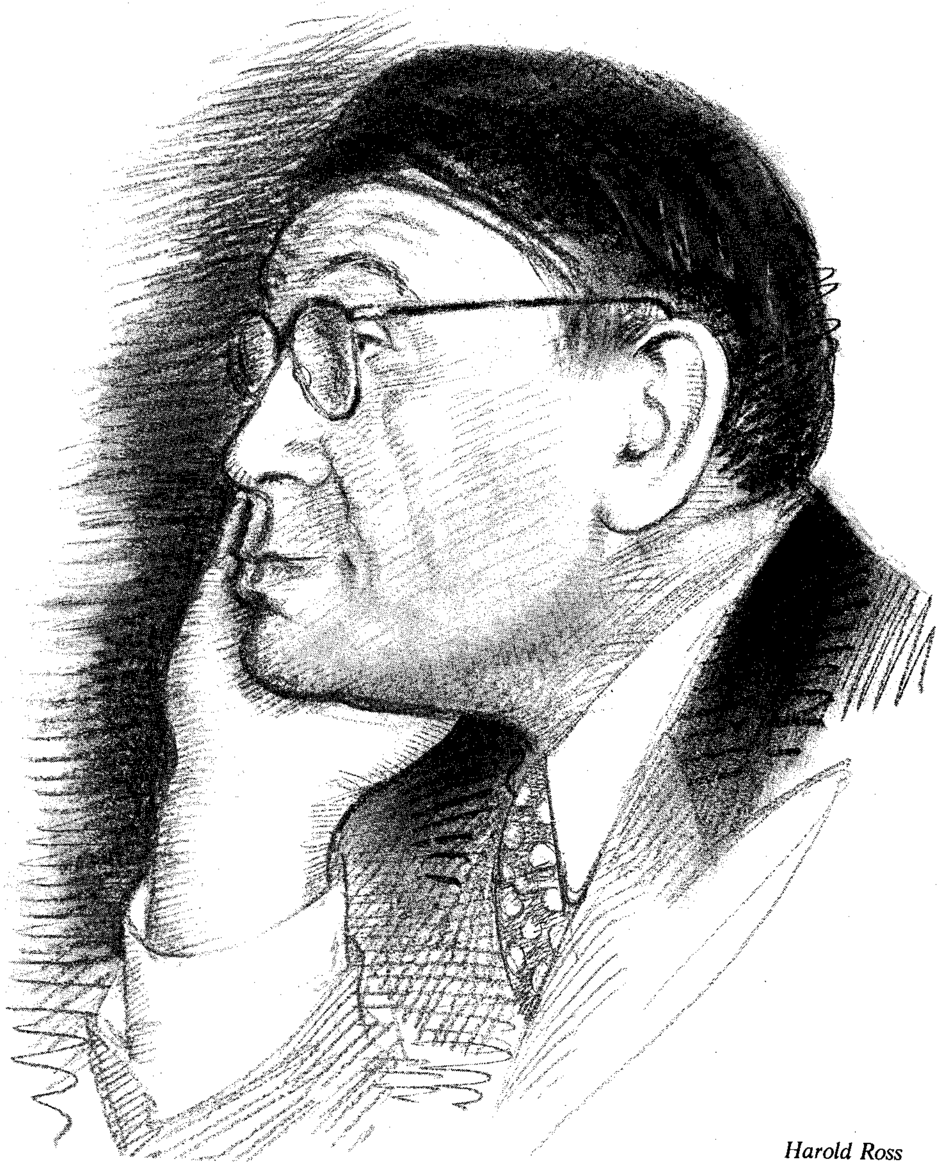
Some writers and editors were so upset that by late 1978 a number of people approached Shawn individually "in a non-cabalistic way," as one describes it. Before the end of the year, Shawn posted a memo saying that he was staying on as editor. Schell went back to writing. One contributor says that Shawn responded to the criticisms of Schell with equanimity. But, according to another, Shawn subsequently acted as if the entire episode had never happened. "It was as though he had forgotten."

In 1982, however, Schell was again given editorial duties. Again his rise was quashed. Schell refuses to talk about the succession question.

There are some suggestions that the battle is not yet over. "Mr. Shawn is a real fighter," says one staff writer. "I think he's just taken off his gloves for a while and he'll be back for more. He's never lost a battle yet." To others, however, Shawn has indicated that he has withdrawn Schell from contention, though he still thinks that Schell would have been the best choice as his successor.

The New Yorker HAS GONE through such an epochal change only once in its history. In December 1951, Harold Ross, the blustery genius who'd founded the magazine in 1925, died of lung cancer. A few weeks later, Raoul Fleischmann, the principal stockholder in New Yorker Magazine, Inc., posted a simple message in the magazine's offices: "William Shawn has accepted the position of editor of *The New Yorker*, effective today."

The new editor was hardly cast in Ross's mold. Born into a Chicago Jewish family, Shawn, like his brother before him, had changed the spelling of his last name from "Chon." After stints as a reporter on the Las Vegas, New Mexico, *Daily Optic* and the Chicago bureau of the International Illustrated News, he came to New York with vague plans to write a book about *The New Yorker*. Instead, he took a job there, becoming managing editor in 1939. While he and his wife, Cecille, raised three children—Wally, Allen, a composer, and Mary, Allen's twin, who is retarded and in an institution—Shawn worked quietly under Ross. In personality, he and his boss were virtual opposites. Ross, in Shawn's words, was a "raucous, clumsy, primitive" man, who "doted on immaculate writing"; Shawn is retiring, polite, and committed to privacy. (Because of that commitment, some people who know Shawn wouldn't talk about him for this article; others would talk but didn't want their names used. Shawn himself spoke only briefly over the telephone.)



Harold Ross

THIRTY-TWO YEARS AGO, WRITERS WORRIED THAT HAROLD ROSS, THE BLUSTERY FOUNDER OF "THE NEW YORKER," COULDN'T BE REPLACED.

Just as today, the prospect of a change in leadership worried the *New Yorker* family. After Ross's death, many staffers doubted that he could ever be adequately replaced. As if to acknowledge that worry, Ross's nineteenth-floor office was subdivided into two rooms, and Shawn didn't move into either.

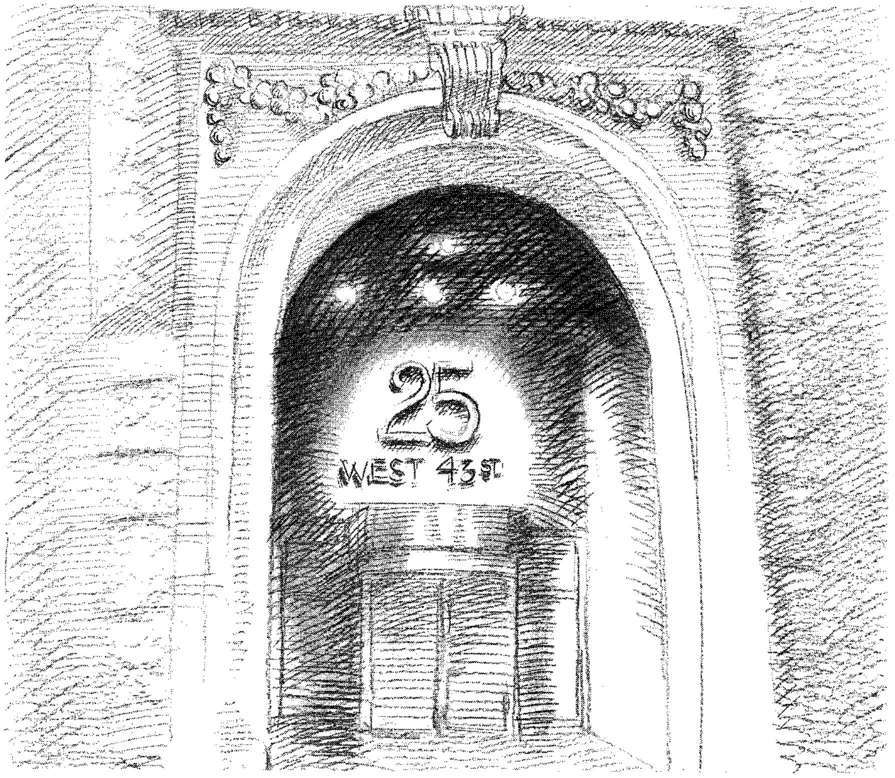
Yet Shawn ably took over from his predecessor—and that's basically the problem. No one in the family can imagine seeing him go. "If you look at the development of American journalism—or belles-lettres, for that matter—over the last 50 years, a lot of it is Shawn," says Hendrik Hertzberg, now the editor of *The New Republic*. "The so-called New Journalism, which was seen as a great threat to *The New Yorker*, was actually on offshoot of *New Yorker* writers such as Lillian Ross and A. J. Liebling.

"When it comes to actually editing a piece, he's the best. He would leaf through a piece of mine and say things which I would make note of. At the time, they didn't seem to make a hell of a lot of sense. But as I rewrote it, everything he said was like a billboard coming over the horizon—just as you thought you were lost, there would be a billboard telling you where to go. That's a spooky talent."

SINCE SHAWN BECAME EDITOR, in 1952, more than 850 books have been published that first appeared—either entirely or in considerable part—in *The New Yorker*. These books include the work of Rachel Carson, Vladimir Nabokov, James Thurber, A. J. Liebling, J. D. Salinger, John Cheever, S. J. Perelman, Saul Steinberg, E. B. White, Rebecca West,

ALMOST EVERYONE CALLS HIM "MR. SHAWN." "IF YOU KNEW GOD," SAYS E. J. KAHN, "YOU'D CALL HIM 'MR. GOD.'"

Mary McCarthy, Dwight Macdonald, Edmund Wilson, Janet Flanner, Irwin Shaw, John Updike, Roger Angell, Ring Lardner, John O'Hara, Truman Capote, Donald Barthelme, Robert Coles, John McPhee, Pauline Kael, Renata Adler, Jorge Luis Borges, Isaac Bashevis Singer, Robert Caro, Woody Allen, Philip Roth, Kenneth Tynan, Jacobo Timerman, Gabriel García Márquez, Seymour Hersh, and equally distinguished others.



Many of these people are not just big-name writers whose books were excerpted in *The New Yorker* but truly *New Yorker* writers who profess a great debt to Shawn. At least 40 books have been dedicated to him. Even disgruntled former employees have nothing but praise for him. And the people who have worked with him over the years describe him in words that in other contexts might seem anachronistic and treacly.

"The only reason I don't want my name used is that I don't want to appear sycophantish," says one of the more streetwise reporters to have written for the magazine. "But Mr. Shawn is a great and unusual man, and we go through life without meeting many such historic figures. He sits there with his feet barely touching the ground, and he speaks with a voice that sounds a bit like Peter Lorre. But he has a certain Solomon-like quality of sitting and trying to make the wise decision. He is disinterested in the best sense of the word. There is nothing impulsive about him—everything is studied and thoughtful. He wouldn't change a word, a comma, a semicolon without consulting the writer."

"*The New Yorker* is a place where an honorable man is teaching other men who are trying to be honorable," says George Trow. "What is remarkable about it is that it exists in the real, commercial world as a magazine that sells copies, that sells advertising, at the same time that this other thing, of honorable people who are looking out for you, is going on. That used to happen a lot. But *The New Yorker* is one of the last places that it happens."

THE TYPICAL SHAWN WORKDAY begins in his upper-Fifth Avenue apartment, where he puts in several hours of reading and editing before arriving at the magazine's offices late in the morning. Most lunches are spent at his desk. Dining out, he usually eats in the Rose Room of the Algonquin Hotel, a traditional *New Yorker* gathering place. As Auletta and other writers have discovered, he often works well into the night at home. Even with such prodigious hours, he amazes staffers by the amount of work he gets done.

Besides the contents of the magazine, Shawn reads scores of manuscripts that are eventually rejected or that are accepted but not immediately published. He top-edits the "Talk of the Town" section himself. He edits many of the long nonfiction articles himself. And even if he isn't editing a particular piece, he will read it thoroughly and sometimes join the writer and another editor in an editorial consultation. He regularly discusses article ideas with writers, and if he likes an idea, he will make sure it is "reserved" for the writer in the file he keeps. Hundreds of story ideas are reserved in that file. And it is he, of course, who decides what goes into each issue.

The product of Shawn's remarkable labors is a magazine that has been successful even in the commercial terms *The New Yorker* seems oblivious to. The magazine has made money for each of the last 55 years, and its circulation has risen slowly but steadily during that period, to 508,100 copies each week.

What is most extraordinary about this success is the manner in which Shawn has achieved it. His power—the word does not sound right when used in connection with him—is power of the most indiscernible sort. There are no baronies and fiefdoms at *The New Yorker,* no editorial masthead, no managing editor. The rules are different from those at any other publication. There are no conventional editorial meetings, assignments, or deadlines for feature articles. There is almost no structure.

"If there were a masthead," says Gardner Botsford, the 66-year-old editor who retired last year, "there would only be two lines on it. Mr. Shawn would be at the top, and then there would be everybody else."

Shawn has redefined power; his is dominance by self-abnegation.

"The word 'power' was withdrawn from his relationship with writers," recalls poet Leonard Wallace Robinson, who has also written fiction for the magazine. "He would literally run ahead and open the door for you, which was delightful—extraordinary for me as a young writer of 27 who had only been bullied about by other editors. I nearly fainted."

Yet Shawn does truly rule the magazine. In times of crisis, he will intervene as only he can. "If something heinous happens," explains one writer, "if some tradition of *The New Yorker* was being transgressed, in writing, in behavior, in the form of talking to a reporter like yourself, and Mr. Shawn had heard about it, he might possibly appear, much to my surprise, and visit me in my office to explain in a concerned and slightly pained way the long traditions and the lessons the magazine has learned and the way the magazine has preserved itself and the value of that and Western civilization. And it would be totally moving and persuasive, and once it was done—perhaps never even mentioning our talk—I would be hard-pressed to ever speak to you again. When he takes the care and the pain to voice these things in depth with you, to clear away the fog of your ignorance, just the attention, the level of attention after all these years, carries so much weight it is devastating."

SHAWN'S RELATIONSHIP WITH his co-workers is peculiarly formal yet intimate. Except for a few contemporaries, virtually all the staff writers address him as "Mr. Shawn"—even those who have known him for twenty years or more. "If you knew God, you wouldn't call him 'God,' " explains E. J. Kahn Jr., a longtime *New Yorker* writer. "You'd call him 'Mr. God.' "

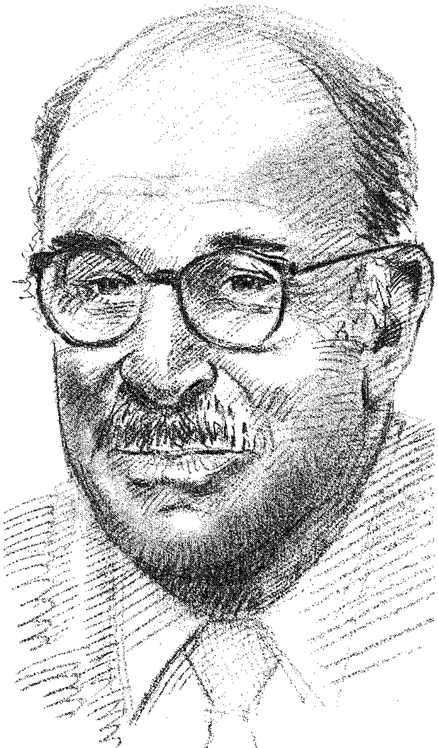
Shawn is notoriously magnanimous with writers. It is no coincidence that the phrase "A friend writes"—a term of art for introducing unsigned pieces in the "Talk of the Town" section—was adopted during Shawn's tenure. He is known for buying manuscripts by unproductive writers to help them through hard times, and for keeping others on the payroll far past their prime. Group editorial meetings are unnecessary, because *The New Yorker* believes everything begins with the writer. Shawn may suggest ideas, but he does not make story assignments in the usual sense. "Once in a while, he will ask a writer if he is interested in doing an article on a given subject," says one staffer. "But he is genuinely asking; it is not a subtle way of making an assignment. He believes that writers should not be induced to work on subjects in which they have no real interest."

Shawn's style is reflected in the unconventional arrangement the magazine has with writers. Hardly anyone seems to know who actually makes a living working there. "It's so muddy," says one staffer. "You can go years without meeting many of the people. And you never know who does what."

There are about two dozen editors on salary, but no writers are on the weekly payroll. Though the term "staff writer" is used a lot, it's actually somewhat elusive. "A staff writer is someone with an office," says Gardner Botsford. "It's a purely geographical term, to designate a writer who has been accepted often enough so that he has the mark of a winner." Sixty writers have offices in the building, but it's hard to know precisely who they are. Hendrik Hertzberg left in 1977 to work in the White House, and he wasn't asked to clean out his desk until last month. The staff writers get health benefits and have a variety of arrangements with the magazine.

Another 70 writers have special contracts with *The New Yorker*. They are paid a nominal annual fee and in return are expected to give the magazine first crack at their work. No fees are paid for articles that don't get accepted, but Shawn is said to be generous in accepting more articles than he actually runs. By magazine standards, the writers are paid well: a dollar a word, according to one report.

For the more successful writers, the magazine can be like a tenured fellowship that subsidizes their books. A writer spending a year or so on a 70,000-word article, for example, would probably get paid early for expenses and draw an occasional advance. Though an article that long might bring less than the dollar-a-word rate, the magazine sells reprint rights, and those fees all revert to the author. What's more, the writer may be able to sell his work to a book publisher.



Roger Angell

THE NEW EDITOR WILL LIKELY BE SOMEONE NOW ON THE STAFF.

To a writer trained on deadlines, the *New Yorker* pace can seem quite otherworldly. Timeliness is not all that important. Legend has it that one writer worked six years on the same story. Someone who needs a little prodding won't get much help from the editor. "I remember when a staff writer felt that he just had too much leeway," recalls E. J. Kahn. "He went to Mr. Shawn, who said, 'Will you please turn the manuscript in on Tuesday . . . if that's okay with you?' "

On the other hand, Shawn believes a writer's work must be dealt with immediately. "I think it is impolite to keep writers waiting and wondering if their articles are acceptable," he told Tom Zito. After a piece is accepted, Shawn will stay with the project. He went over the 150,000-word manuscript of Ken Auletta's article "The Underclass" seven times through various stages of its being readied for the press. "Do you know how flattering that is?" says Auletta. "Do you know how special that makes a writer feel? You can't buy that kind of loyalty."

The loyalty goes beyond strictly professional matters. "This is an institution that harbors the most idiosyncratic artists," says one writer. "Their indebtedness to Mr. Shawn is partly literary, but also very personal. He is the type of person who, whatever kind of emotional crisis these people had, would be drawn into it, and they would want to draw him into it." When one staffer had an illness in the family, Shawn is said to have sent him a check, claiming that the writer had mysteriously been underpaid. One colleague recalls visiting Shawn at his home at four in the morning. "It's nothing, dear," Shawn told his wife.

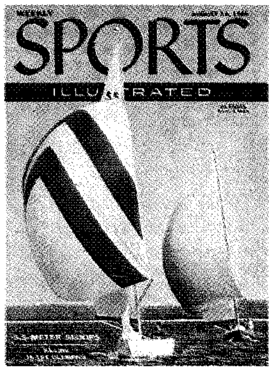
George Trow says he went to *The New Yorker* as a "young man who didn't know much. And there was a great man who took me on as a master plumber might take an apprentice, as Balanchine might have taken on a dancer. We don't talk much about the other side of this. It's part of our private lives, and all I can say is that in times of turmoil I have known there was this honorable person who was waiting to see me through."

Even staff writers who rarely see Shawn find him to be a powerful figure and an object of enormous psychological transference. "I only see my parents once a year," says one, "but that doesn't mean it isn't important." Adds another, "Some analysts' couches are filled with people dealing with that particular transference."

"I DO NOT KNOW EXACTLY 'WHAT' IT 'is,' " wrote John Updike, "but 'something' about a close and reverent 'exposure' to the work of Henry James seems to lead his commentators into a virtually 'manic' use of quotation marks." In January 1961, Updike finished a short, light piece on quotation mania among James enthusiasts and submitted it to *The New Yorker*. The "casual," as the magazine calls such articles, was accepted and paid for. And then it sat. For months, for years, for decades.

Finally, in the issue of April 19, 1982, 21 years, three months, and a day after it was written, the article was published by *The New Yorker*. The delay is probably a record in American journalism. Even Updike, in his recent collection, *Hugging the Shore,* expresses surprise that "the editors pronounced the little thing still vital despite its long coma."

It could happen only at *The New*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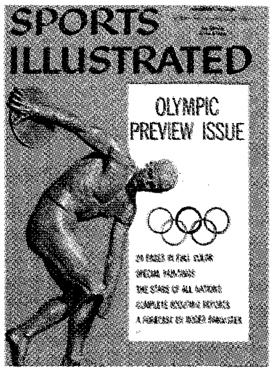
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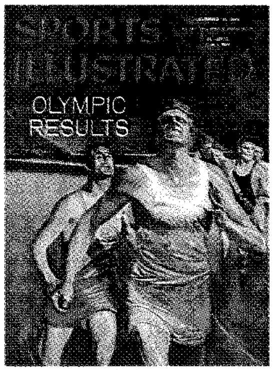
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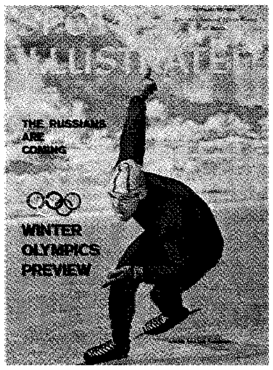
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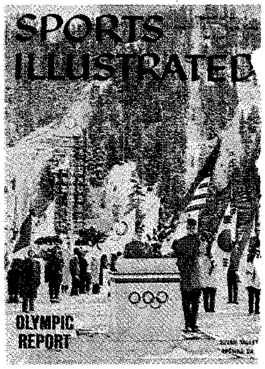
THE RUSSIANS ARE COMING
WINTER OLYMPICS PREVIEW

1960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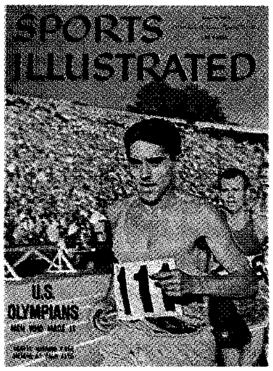
1960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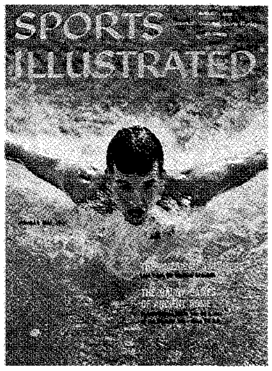
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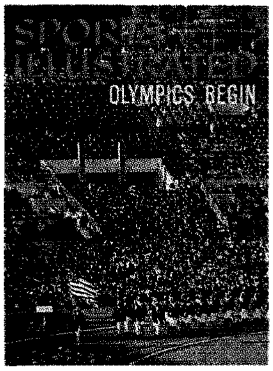
SPORTS ILLUSTRATED
1960 OLYMPICS
SPECIAL ISSUE

1960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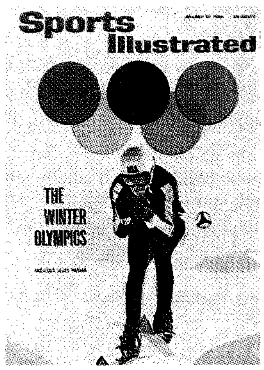
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THE WINTER OLYMPICS

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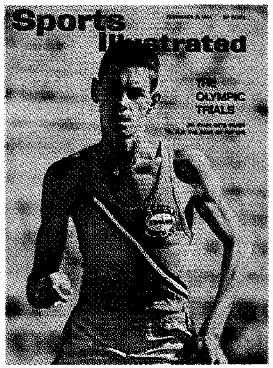
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THE OLYMPIC TRIALS

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TOKYO 1964: THE OLYMPICS BEGIN
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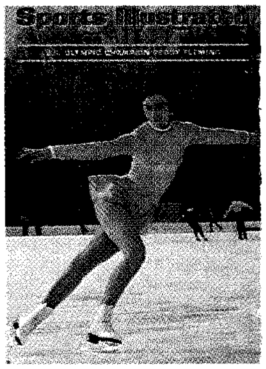
1968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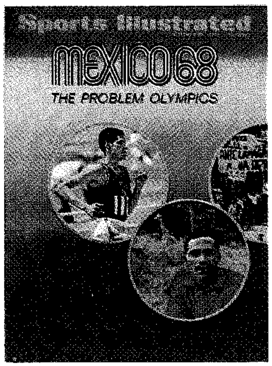
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MEXICO 68
THE PROBLEM OLYMPICS

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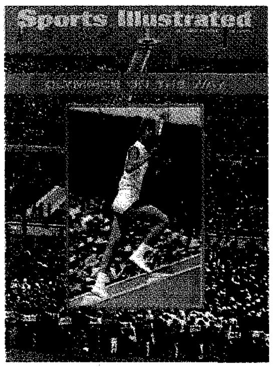
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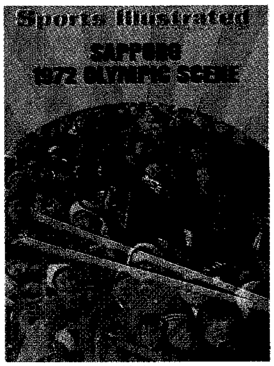
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SAPPORO
1972 OLYMPIC SCENE

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GOING FOR U.S. GOLD
XI OLYMPIC WINTER GAMES

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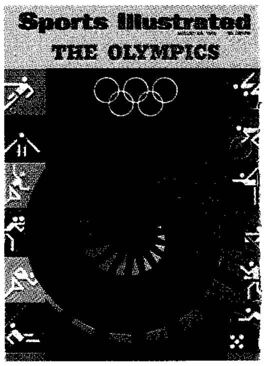
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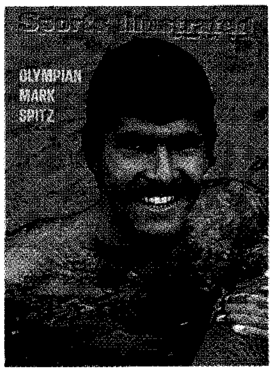
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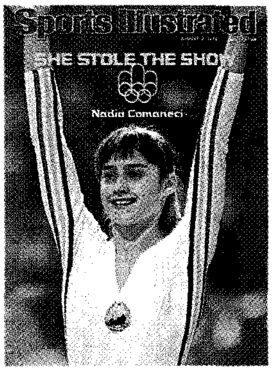
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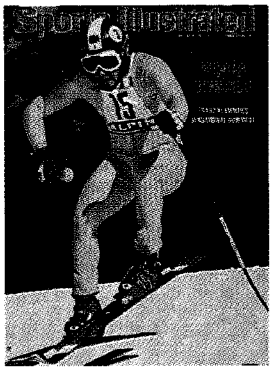
SHE STOLE THE SHOW
Nadia Comaneci

1976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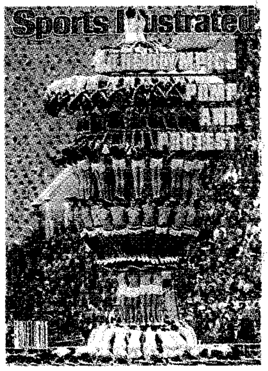
Sports Illustrated
POMP AND PROTEST

1980

No other magazine covers Olympians like this.

Or mortal men like this.

Sports are a passion among men. And week after week no other magazine fuels this passion like *Sports Illustrated.*

So, it should come as no surprise that *Sports Illustrated* will be covering the Olympics with more issues, more concentration and more effort than ever before.

Audience And Cost Per Thousand Men, Household Income $25,000+

Magazine	Audience (000)	B/W CPM
Sports Illustrated	**5,822**	**$6.88**
Newsweek	5,746	7.66
U.S. News & World Report	3,568	8.15
Time	7,246	8.35
People	4,070	8.93
Playboy*	4,280	9.00
Business Week	2,308	9.64

Source: 1982 SMRB; 1983 1 x B/W rate *Adjusted Audience

Since 1956 *Sports Illustrated* has captured the very essence of what the Olympic games are all about. Incisive pre-Olympic reporting that singles out tomorrow's heroes, today. Unequalled on-the-spot coverage that is always revealing. Always timely. Always exciting.

At both the Winter Olympics in Sarajevo and the Summer Games in Los Angeles, *Sports Illustrated* will be there in strength. A large team of experienced photographers capturing the drama and beauty of competition. Some of the finest writers in the world delivering the kind of journalistic excellence *Sports Illustrated* made famous.

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n addition to our on-going coverage of the Olympics, Sports Illustrated will publish n June 1984, a 400-page Special 1984 Olympic Preview issue.

NO OTHER MAGAZINE WOULD DARE LET EDITORIAL MATERIAL GET *SO* DUSTY–AND THEN DUST IT OFF.

Yorker. Certainly no other large-circulation publication in this country would dare let editorial material get so dusty—and then dust it off. And that lack of urgency is at the heart of most criticism of the magazine.

One *New Yorker* writer says much of the criticism is rooted in something he calls The Permanent Assumption. The Permanent Assumption is that *The New Yorker* is too nice. With all its principles, the magazine is so honorable, so polite, so *good* that it's almost unbearable. It's so enamored of facts for their own sake, so taken with the understated voice of the all-seeing but invisible reporter, so in love with its own sensitivities, that it is boring. "Stale brilliance," one competitor calls it. At its worst, the magazine's sensibility can become so smugly disengaged from the real world that it seems almost offensive.

Of course, criticism of *The New Yorker* has a long history, one almost as robust as the magazine's own. A sensitive case in point is Tom Wolfe's two-part series published eighteen years ago in *New York,* then a Sunday supplement to the *Herald Tribune.* Under the title "Tiny Mummies! The True Story of the Ruler of 43d Street's Land of the Walking Dead!," Wolfe characterized Shawn as the "museum curator, the mummifier, the preserver-in-amber, the smiling embalmer . . . for Harold Ross's *New Yorker.*" He criticized *New Yorker* writing for being lost in the "Whichy Thickets" of all "those clauses, appositions, amplifications, qualifications, asides, God knows what else hanging inside the poor old skeleton of one sentence like some kind of Spanish moss."

The articles were vigorously attacked for being inaccurate and for understating the magazine's real achievements. Members and friends of the *New Yorker* family were outraged. J. D. Salinger even emerged from his seclusion in the New Hampshire woods to complain. Today, the articles remain among the few major magazine pieces by Wolfe that he hasn't published in an anthology.

SHAWN, OF COURSE, IS FAR FROM the embalmer Wolfe made him out to be. He has maintained *New Yorker* traditions, but he has also imposed his own character on the magazine. In the three decades since he took over, the magazine has probably changed visually less than any other in the country. Except for the modern advertising, it is virtually impossible for a casual reader to tell the difference between a copy from 30 years ago and one from today.

Yet the content has changed. When Harold Ross was editor, the magazine published long reporting pieces but was known largely for light humor, for casuals, and for satirical articles that had far more bite than current *New Yorker* satire does.

Today, Shawn's own voice permeates the magazine—the precise, deliberate, understated, uninflected voice of the omniscient but unseen reporter. It is a voice devoid of ambiguity and irony, Victorian in its fastidiousness. When Shawn saw the term "cow paddies" in the text of an article, he scribbled next to it "Oh, dear." When the term popped up again later, he wrote, "Surely once is enough?"

In its way, the magazine is as shy and private as Shawn. His reluctance to be written about is a reflection of his own golden rule. "*The New Yorker* has a policy of not writing about people who don't want to be written about," Shawn says. "In other words, if we want to do a profile of somebody and the person doesn't want to be written about, we just drop it right there. We treat everybody else the way we wish we could be treated."

To some people, that attitude can come off as a kind of genteel arrogance. "Mr. Shawn doesn't have any respect for the standards of other journalists," says one longtime colleague. "If you don't trust somebody's motives and skills, then you don't want to put your sensitivities in the hands of people you don't trust."

Shawn's credo is hardly a call to arms, especially in light of the adversarial relationship that evolved between the press and the government during Vietnam and Watergate. Nonetheless, it's been under Shawn that lengthy, serious reporting has thrived. "It's a commonplace that the nonfiction has become so much more concerned and responsible," says an editor at a publishing house that publishes many *New Yorker* writers. "To see it on the edge of open commitment on Vietnam, Watergate, environmental issues, nuclear war was a shock coming from a magazine that in many ways was so conservative."

On the "edge of open commitment" perhaps, but careful never to step into the fray. Shawn appears far more concerned with the safety of reporters than with getting the story. He advised a reporter in Memphis after the Martin Luther King assassination to get out of town; similarly, he cautioned E. J. Kahn against going to Uganda during Idi Amin's reign of terror.

In fiction, the *New Yorker* short story has come to mean something entirely different from what it meant 30 years ago. "There has been a shift in sensibilities, it seems to me," says *Paris Review* editor George Plimpton, an admirer of the magazine's. "Somehow the fiction once seemed more masculine—Irwin Shaw, Saul Bellow, John O'Hara, J. D. Salinger. That was more my cup of tea. These days the stories are introspective, less plotted, artful, sensitive."

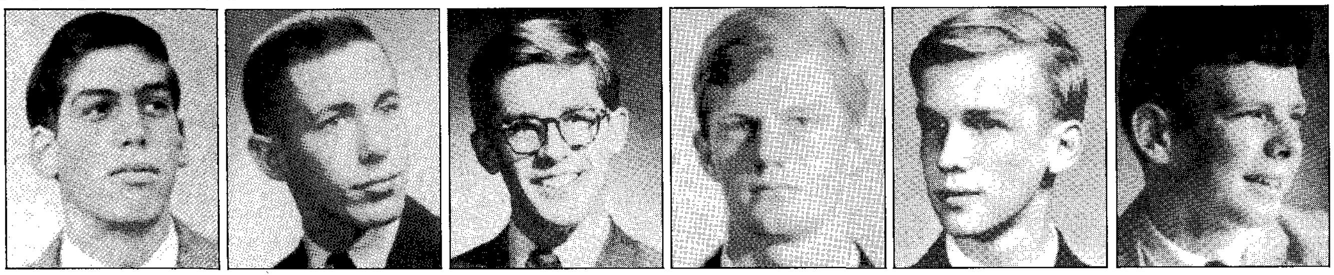
Other complaints are heard about the nonfiction. Writers laud Shawn for his ability to find interest in almost any subject, but some of those subjects are ludicrously obscure. How many readers really want to read tens of thousands of words about the Law of the Sea Conference? "In its way, it's rather wonderful," says Plimpton. "It's as if they are saying, 'Let's pick the dullest subject imaginable and see what we can get out of it.' It requires a tour de force on the part of the writer, a real test of an inquiring mind . . . but then again, I wish John McPhee hadn't picked the Swiss army to write about."

SOME WRITERS COMPLAIN THAT many articles are too long. "'Hiroshima' deserved to be long because it was exceptional," says one former contributor. "But now everything is too long."

The problem may be linked to the magazine's book connection. In 1950, two years before Shawn became editor, ten books were published that had first appeared in *The New Yorker.* During his tenure, the pace has more than tripled. In 1982 alone, the count was 39. Impressive as such statistics may be, they are a mixed blessing for the reader. As one staff writer points out, "it's of enormous promotional value to a book if parts of it are printed in *The New Yorker* prior to publication. If 39 books by our writers are scheduled for publication in one year, that puts a lot of pressure on Mr. Shawn to print them in the magazine before their publication as books." Another writer claims, "There is much better material in galleys than we've printed in the last few months."

As the Updike example illustrates, Shawn's policy of promptly responding to manuscripts doesn't necessarily mean the manuscript will be printed with equal dispatch. *The New Yorker* has scores of features that have been bought and are in galleys; some have been sitting around for years. If there is any infighting at the magazine, it's in lobbying with Shawn to get articles in print.

Some writers are resigned to the system; others are frustrated by it. "It drives me crazy to wait eighteen months to see my article," says one. "But it's a discipline you can't worry about. I've seen



The Harvard '65 group—Brackman, Chasan, Hertzberg, Schell, Trow ... and classmate Wallace Shawn.

MR. SHAWN'S EXTENDED FAMILY

THE NOTION OF THE STAFF AS AN EXTENDED FAMILY is not just a metaphor at *The New Yorker.* Many contributors are actually related to one another, and staff marriages are a tradition going back to the early days, when the dashing cartoonist Peter Arno courted and married Lois Long, the fashion columnist.

Critics of the magazine grumble about nepotism, but the sociology involved is actually more complicated than that. "When I was interviewed to be hired," says one former staff writer, "I was told that I must be a good writer because one of my in-laws had been a writer at the magazine. A family tie is a sign to them that you are familiar with and share their sensibility and values."

"Many of those people who are related to others at the magazine are actually the most gifted people on the staff," says another former staffer. "It's not unreasonable to assume that the children of talented people will be talented. You see that in other industries—the movies, for example, with the Fondas, Bridgeses, and Ladds. It's hard to figure out how much nepotism there is, or brand-namism, with Updikes and Lardners. It is far more important to remember that Mr. Shawn is very shy and there is a certain comfort of the familiar in being able to work with the children of people one knows." That comfort apparently extends to the Harvard classmates of Shawn's son Wally, of whom five—George Trow, Daniel Chasan, Jacob Brackman, Hendrik Hertzberg, and Jonathan Schell—were hired by the magazine. A sixth, Terrence Malick, was once given an assignment.

Here's a sketch of the *New Yorker* family tree:

Roger Angell, the fiction editor and baseball writer, is the son of **Katharine Angell,** who was a fiction editor in the early years. She later married **E. B. White,** the author of essays, short stories, parodies, verse, and "Notes and Comment" pieces.

Donald Barthelme and **Frederick Barthelme,** fiction writers, are brothers.

John Bennett, an editor, and **Joan Bennett,** a writer, were married and are now divorced.

Bruce Bliven Jr. and **Naomi Bliven** are writers who are married.

Gardner Botsford, a recently retired editor, is the half-brother of **Peter Fleischmann,** the chief stockholder in the company. (Fleischmann's son Stephen worked on the business side of the magazine until a short time ago.) Botsford's wife is **Janet Malcolm,** a staff writer whose previous husband, **Donald Malcolm,** also worked for the magazine.

Kennedy Fraser, a fashion writer, is a friend of Wally Shawn's. She is also the ex-wife of **Richard Harris,** a writer who was on staff for many years, and the sister-in-law of staff writer **Jonathan Schell,** who is married to her sister, Elspeth "Ibs" Fraser.

Wolcott "Tony" Gibbs Jr., an editor, is the son of **Wolcott Gibbs,** an editor, critic, and well-known parodist during the *New Yorker's* early years.

Dorothy Guth, an editor of "newsbreaks," the short, clever filler items, is the daughter of **Gus Lobrano,** a former chief fiction editor.

Philip Hamburger and **Edith Iglauer** are staff writers who were married and are now divorced.

Richard Harris, a former staff writer, is divorced from both **Lis Harris,** a staff writer for many years, and **Kennedy Fraser.**

Jamaica Kincaid, a writer, after coming on staff married **William Shawn**'s younger son, Allen.

Eugene Kinkead, a staff writer, is married to **Katharine Kinkead,** a contributor.

The Lardners. Ring Lardner wrote many stories and articles for *The New Yorker* in the thirties. Two of his sons also wrote for the magazine—**David Lardner,** who was killed in Belgium during World War II while reporting for *The New Yorker,* and **John Lardner,** who wrote about radio and television. **Susan Lardner,** the daughter of John, is a contributor to the magazine, and **Jim Lardner,** son of Ring Lardner Jr., recently joined the magazine as a staff writer after leaving the Washington *Post.*

Jane Mankiewicz, a contributor, is the granddaughter of **Herman J. Mankiewicz,** a writer for the early issues and the magazine's first theater critic.

William Maxwell, a longtime fiction editor, is the father of **Brookie Maxwell,** an illustrator.

Faith McNulty, a writer, is the widow of humorist **John McNulty.**

Gilbert Rogin, a fiction writer (and the managing editor of *Sports Illustrated*), was married to **Ruth Rogin,** who, until her recent retirement, sold syndication rights to *New Yorker* stories.

Jonathan Schell roomed with Wally Shawn at Putney and Harvard. He is the brother-in-law of **Kennedy Fraser** and former brother-in-law of **Richard Harris.** In 1977, the magazine published portions of the book *In the People's Republic,* by **Orville Schell,** his brother.

Calvin Tomkins, an art critic and writer, is married to Susan Cheever, the daughter of the late **John Cheever,** who contributed many stories to the magazine.

The Updikes. John Updike has written for the magazine for more than twenty years. His mother, **Linda Grace Hoyer,** has contributed stories. **David Updike,** his son, has joined the magazine as a fiction writer.

—C.U.

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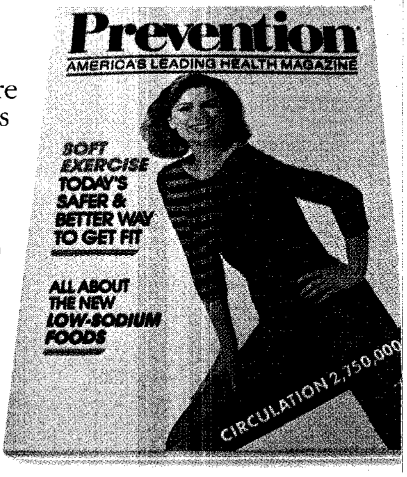
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THE MAGAZINE REMAINS STEADILY PROFITABLE, BUT ON MADISON AVENUE THESE DAYS THE ANALYSIS IS MIXED.

'Talk of the Town' pieces run after being on hold for two years. Sometimes Mr. Shawn will save a piece he really likes for just the right issue. Other times, the piece will be really boring and you know he bought it just to help out the writer." Says E. J. Kahn, "I just figure it might be as long as two years or so before my article runs, and I don't worry about it, so I get to work on something else."

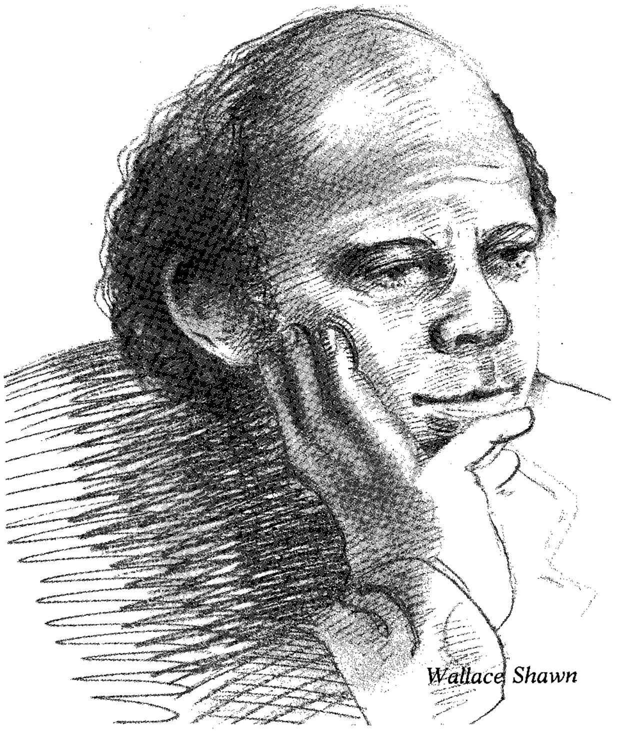
Several years ago, author Anthony West suggested that, like some articles, some writers had been sitting around for years. "Wadding operatives," West called these writers of failed promise whom Shawn has mercifully kept on staff. In West's eyes, they have been relegated to their *New Yorker* cubicles, where, when necessary, they dispense "a brimming quart of that particular brand of genteel wasp sweetness. . . . It's the way things get to be when a magazine begins to produce too much of itself inside the office. Looking back and looking forward, I can't help wishing they weren't. Ross deserved a better monument."

Like the magazine itself, though, there's something comfortably familiar about critiques of this sort. *The New Yorker* has to be seen as more of a process and a presence than a week-to-week offering. "This will always be the kind of place where the fact-checking department catches you on a tiny detail that ruins a joke," says one writer. "The magazine may not have produced 'In Cold Blood' this year, but this is a huge engine that started in 1925. And if it goes five years without producing a major achievement, it will still come up with something again."

THE MODEST OFFICE OF *The New Yorker*'s 45-year-old president, George Green, sits two floors below Shawn's in the *New Yorker* building. Open, direct, accessible, Green almost seems out of place in the rarefied atmosphere of the magazine. He is also something of an anomaly among publishers. For one of the strongest *New Yorker* traditions is that business takes an unquestioned backseat to editorial.

Some other publications pay lip service to the principle that the business interests of the company should never impinge on editorial content; at *The New Yorker* it is inviolable. New York *Times* publisher Arthur Sulzberger, for example, prides himself on staying out of editorial affairs, yet in 1973 he hired ex-Nixon speechwriter William Safire as a columnist. Editorial departments at a number of other publications sometimes allow advertising salespeople to peek at upcoming articles on fashion or travel to spur related advertising sales—but not at *The New Yorker.*

Since the surgeon general's report in 1964, *The New Yorker* has refused to accept cigarette advertising—one of the few magazines in the country to do so. Similarly, *The New Yorker* routinely rejects all advertising from the government of South Africa because of that country's policy of apartheid. Other ads have been rejected on aesthetic grounds.



Wallace Shawn

SOME WRITERS HAVE EVEN FANTASIZED ABOUT WALLACE SHAWN'S SUCCEEDING HIS FATHER.

The legal department, too, observes unusually high standards. *The New Yorker* has never settled a libel suit out of court, even when it would have been far less expensive to do so. An out-of-court settlement, the magazine contends, might have left its editorial integrity in doubt.

"The separation between business and editorial is real," says Green. "I don't look to see what stories Mr. Shawn has bought. We've never discussed the size of the magazine's inventory; it would be inappropriate to talk about it." Shawn has the authority to decide how long an article should run, without commercial considerations. "We advise editorial of the minimum number of editorial columns necessary [for an issue] based on advertising," explains Green, "but the editor determines the final number. It's not that Pauline Kael is restricted to writing four columns on movies each week, like columnists at most magazines. She can write seven columns or ten or whatever is necessary."

Consistent profits have enabled *The New Yorker* to afford the luxury of holding to its principles. These days, the magazine is more profitable than ever. For the first six months of 1983, its net income was $2,783,170, up substantially from the same period last year. The pretax profit margin for the magazine itself is a healthy 14 percent against revenues. The *New Yorker* company stock, traded over the counter, has gone from $30 a share two years ago to $130. The value of the stock has increased sixteenfold since 1975. In recent years, the company has been diversifying, buying a printing company in Boulder, Colorado; an interest in the Teleram Communications Corporation, a computer company; an interest in the Raven Press, which publishes medical books and journals; an interest in the Terre Haute *Tribune-Star;* and two other magazines, *Horticulture* and *The Cook's Magazine.*

NEVERTHELESS, for the first time, *The New Yorker's* unquestioned hold on the market of affluent, sophisticated readers is being challenged. In 1982, ads were down more than 400 pages, from a recent high of 4,304, in 1981. This year, the magazine is facing another drop in ads. Advertising is running about 8 percent lower than last year, and even a projected upturn as Christmas approaches will not entirely erase the decline.

Green attributes the loss of ads in part to the recession and in part to new competition. "Sure, we've lost some advertising to magazines like *Vanity Fair,*" he says, "but that's the nature of the business. The magazine is very healthy. Even with a small decline, our earnings will be better than ever."

What's more, he says, the figures are not as bad as they seem. "We've finally looped out the recession. We've seen a

"'THE NEW YORKER' WILL CERTAINLY COME BACK," SAYS ONE AD EXECUTIVE. "BUT IT NEEDS A GOOD SURGEON."

significant increase in orders for the Christmas selling season." That increase should leave the magazine down 6 percent in advertising pages for the year, up 4 percent in ad revenues. According to Green, the magazine went through a relatively weak period from the last half of 1982 until the last couple of months, and the timing of that downturn is making *both* years look worse than they really are. "We were late into the recession and late coming out of it," he says.

On Madison Avenue, the analysis is mixed. "I don't think *The New Yorker* has lost any of its grace or prestige," says Leo Scullin, the director of print media at Young & Rubicam. "I think it's very strong, and it's got a heritage that is hard to walk away from."

"There's no question that *The New Yorker* got hurt by the recession," says Dawn Sibley, media director for M.C.A. Advertising, which represents, among others, Lorillard, the tobacco company. "And by not taking tobacco advertising it hurt itself, relatively speaking, in comparison to other magazines that may have held up better during the recession. It may not be that *The New Yorker* is losing its cachet. But it used to have a franchise on its market, and now it is finding a lot of new magazines are competing for the advertising—*Vanity Fair, Architectural Digest,* the revamped *House & Garden, Bon Appétit, Cuisine, Town & Country.*"

Sibley also sees another problem. "If you look at the 18-to-34-year-old market, where there is a lot of competition for advertising, *The New Yorker* is increasingly a very inefficient publication to reach that group," she says.

George Green defends his magazine's readership. "As our society is getting older, old isn't so bad on a comparative basis as it used to be. If the age of our readership was getting significantly older, I'd be upset, but it's not."

STUDIES OF THE READERSHIP age are themselves mixed. A survey by Mediamark Research, Inc., says that the median age of the *New Yorker* reader is 39.3, which is competitively quite good. But *The New Yorker*'s own survey of its subscribers found their median age to be 48.6 in 1981. And a 1979 study by Simmons found that 47.6 percent of the readers were under 35. In 1983, the figure was 36.1 percent. "That's an indication of a diehard group of subscribers who are renewing but are growing older and are not being replaced by new young readers," says Sibley.

For the first eight months of 1983, the magazine carried 142 pages of advertising for beer, wine, or liquor, down from 220 pages for the same period last year. In home entertainment, sales went from 52 pages in the first eight months of 1982 to 21 for the same period this year. And ads from Bloomingdale's, Saks Fifth Avenue, and Neiman Marcus, once the three largest advertisers in *The New Yorker* among department stores, have dropped dramatically in the last few years. In 1977, the three stores altogether bought 138.2 pages of advertising. By 1982, that figure had dropped to 39.3 pages. Says Sibley, "*The New Yorker* will come back. It certainly offers editorial you can't get in any other publication. But it needs a good surgeon."

WHICH LEADS AGAIN TO the question: Who is that good doctor likely to be? "You realize that all of us are mortal," says Green. "Certainly I'm not going to be here forever. It's the only certainty. You determine that Mr. Shawn is doing an excellent job, and you are always aware of your options. We know that there will be a magazine after Mr. Shawn leaves, and we have taken the necessary steps internally to provide for that. We believe that there are several individuals capable of becoming the next editor on the staff now, and it's our expectation that the next editor will come from within this organization. We have neither included nor precluded any options."

Ultimately, Peter Fleischmann, the chairman and principal stockholder of the company, will have the final say in the succession drama. But whatever "necessary steps" have been taken, no one is saying. Green's statement indicates that the next editor will probably be someone now on staff. That casts doubts on the candidacies of two popular former editors, William Whitworth, 46, who defected three years ago to become editor of *The Atlantic,* and Gardner Botsford. Green, however, does not rule them out, and both are popular with the staff and writers.

Pat Crow, 45, a veteran editor on the magazine, and Roger Angell, 63, are also mentioned as possible successors, though Angell, like Botsford, would probably fill an interim role because of his age. "Those are reasonable names," says one staff writer. "But it's really a guessing game. Those just happen to be the names of the guys in the nearest offices to Mr. Shawn who've been there the longest."

The guessing game has even entered the realm of fantasy for a few current and former staff writers; they propose a non-candidate who would nonetheless fit right in to the *New Yorker* family: Wally Shawn. "It is completely inconceivable that this subject would arise or cross their minds," says a colleague. "Mr. Shawn would think, 'Well, oh yes, Wallace is interested in the theater.' Wally has a brilliant editorial mind; yet, to my knowledge there has never been a question of him working at *The New Yorker.* He is extraordinary. Even though he has never worked for the magazine, I know there is no one in the world who could be a better editor of *The New Yorker* than Wally Shawn."

There is no evidence that Wally Shawn's succession is anything more than a fantasy—but even as a fantasy, it's a measure of the reverence for the *New Yorker* editor. One writer insists that Shawn will never leave; even Green talks optimistically about Shawn's future at the magazine. A more likely scenario would have a regency period after Shawn's departure during which the candidates would go at it.

One is reminded of A. J. Liebling's famous response when asked, "What will happen to *The New Yorker* without Ross?"

"The same thing that happened to analysis after Freud died," Liebling said.

ROSS, OF COURSE, HAD THE foresight to designate a gifted editor who could carry on his traditions, albeit in a different style. It is a final irony that the staff, which reveres Shawn, hasn't gone along with his choice of a successor. Many people think that for Shawn there is no second choice after Jonathan Schell. Says one friend of the editor's, "Mr. Shawn simply feels that Jonathan is the one who he has given the word to on the meaning of *The New Yorker,* that he's his dear friend and like unto a son, that there is no one else."

"If there were something to say about [the succession]," says William Shawn, "I would know and I would tell you, but it's all speculation. I've been working on this question for ten years and thinking about it and worrying about it, but there really is no news. Whatever anybody says is simply gossip and speculation. I know it is discussed. I know people wonder. But I don't know the answer, and nobody else knows the answer."

Of course, it may be that the answer—at least for the short term—is already tucked safely away in the *New Yorker*'s files. Given the size of the magazine's inventory, it is certain that William Shawn's legacy will be running in *The New Yorker* long after Shawn himself sets down his pencil. ▬

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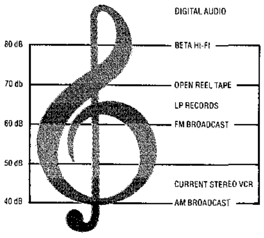

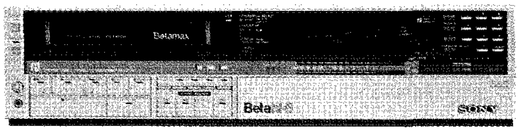

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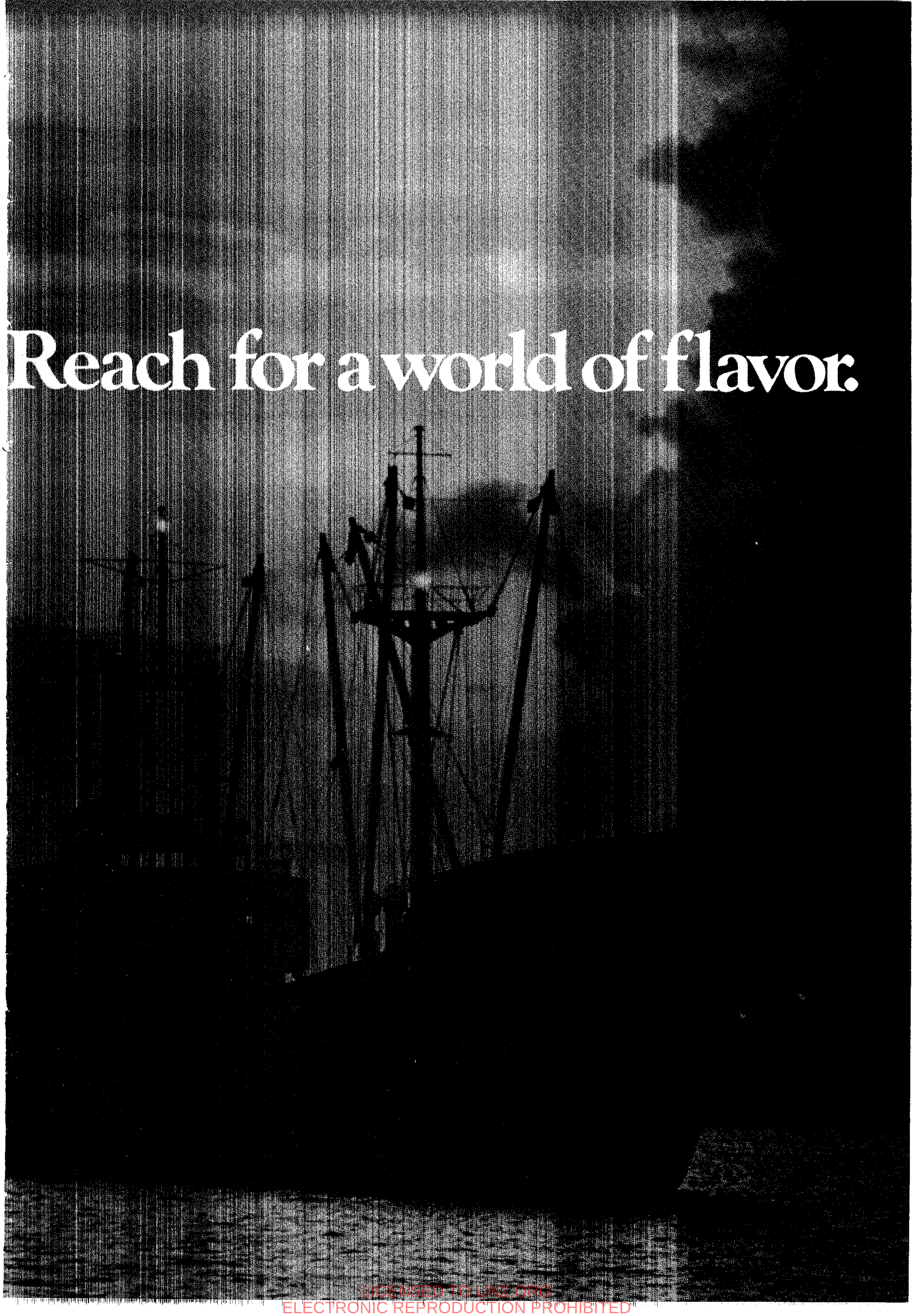
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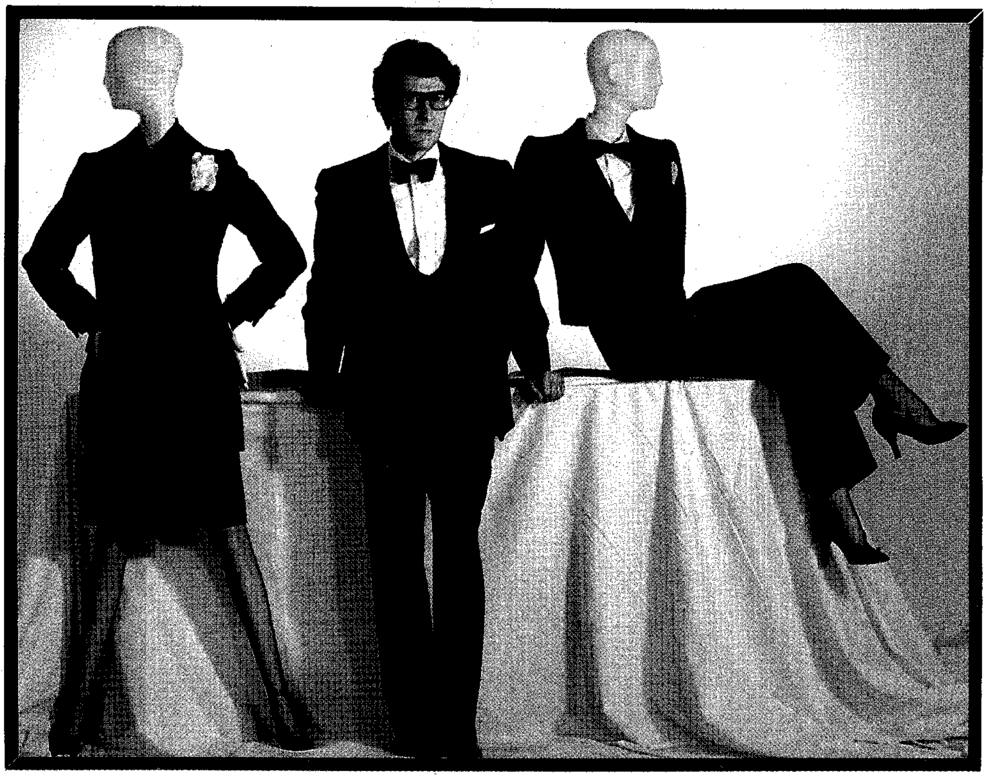
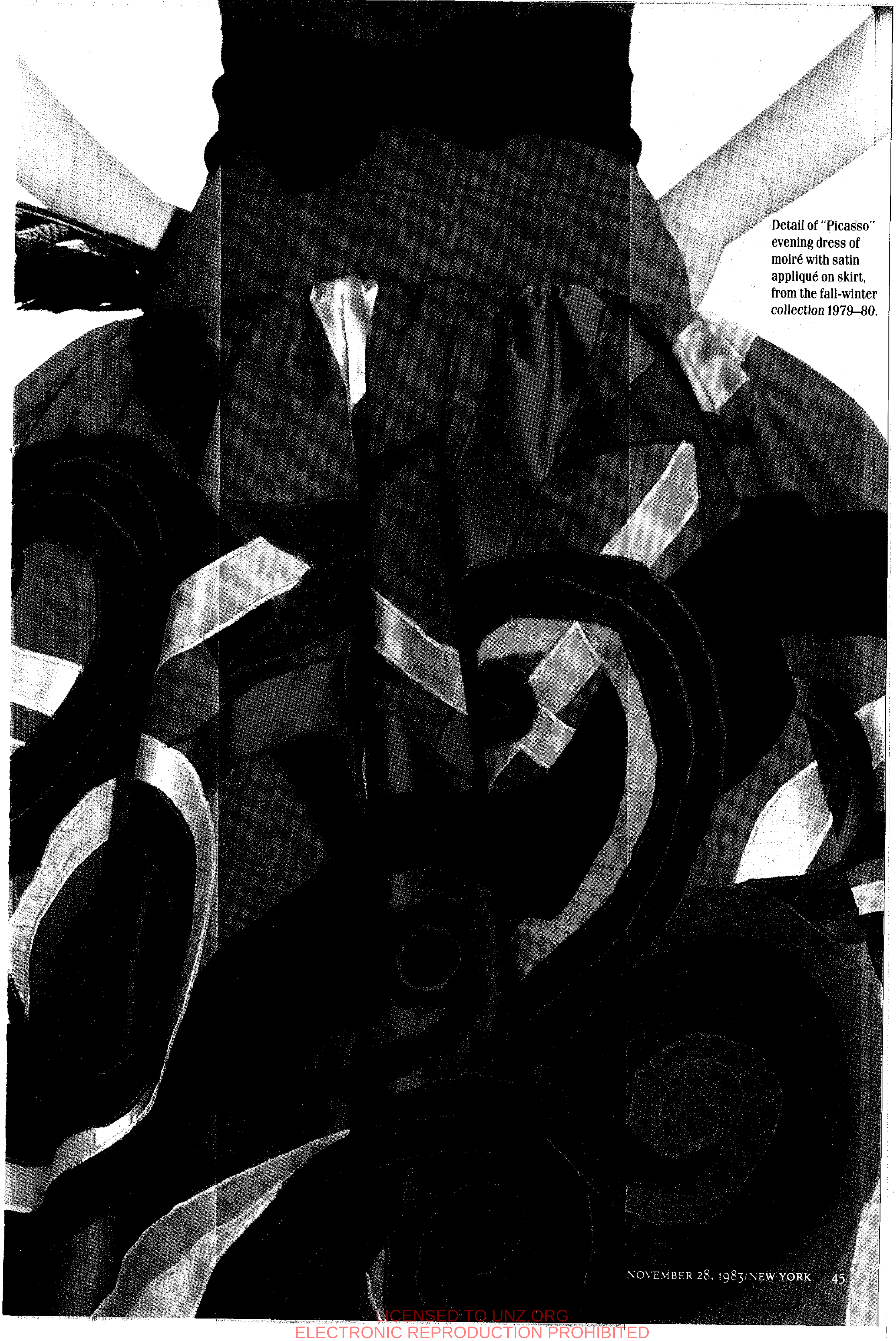


Evening ensembles of wool "grain de poudre" designed in the style of men's formalwear, from the spring-summer collections of 1968 (left) and 1982.

Yves Saint Laurent is a tall, neurasthenic genius who is the pre-eminent fashion designer of our times. This year's show at the Costume Institute of the Metropolitan Museum is a tribute to Saint Laurent. The retrospective of more than 150 of his creations chosen by Diana Vreeland opens December 14. A preview of the best of YSL:

Photographed by Duane Michals

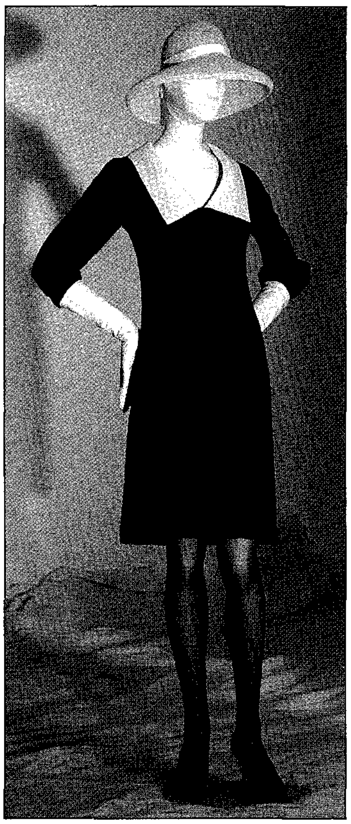


Detail of "Picasso" evening dress of moiré with satin appliqué on skirt, from the fall-winter collection 1979–80.

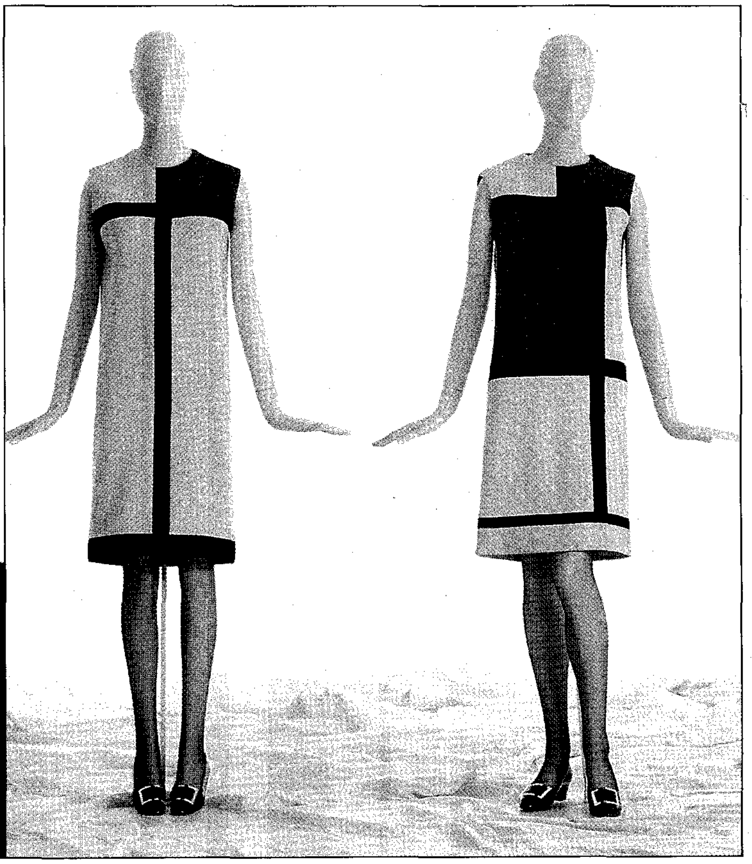
1963-69

A girl in America, in Japan, in Germany would rather look like the girls in the streets of Paris than anyone else. The French girls just happen to look wonderful; they are built differently, and in blue jeans, for instance, they look sharp and chic. Yves Saint Laurent has a 50-50 deal with the street. Half of the time he is inspired by the street, and half of the time the street gets its style from Yves Saint Laurent.

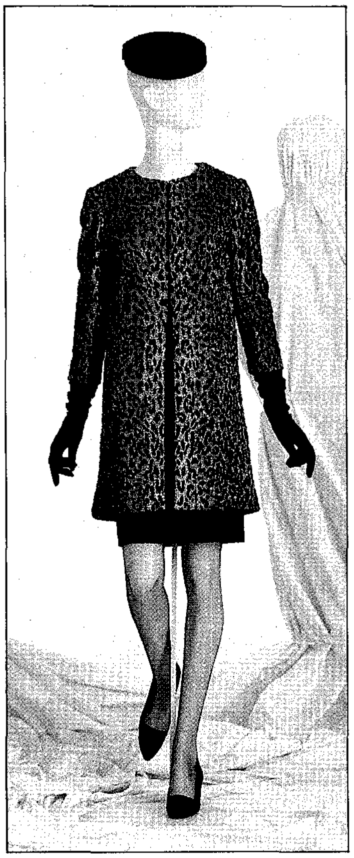
—Diana Vreeland
Special consultant to the Costume Institute



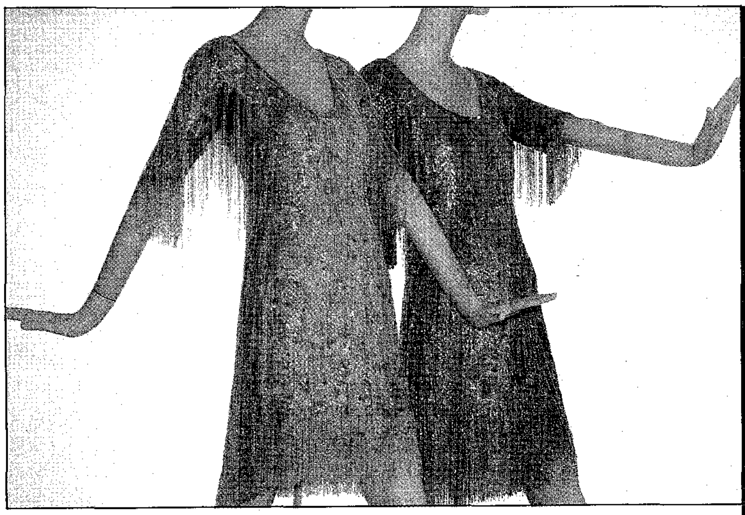
Wool dress with organdy collar, from the spring-summer collection 1963.



"Mondrian" dresses of wool jersey, from the fall-winter collection 1965–66.

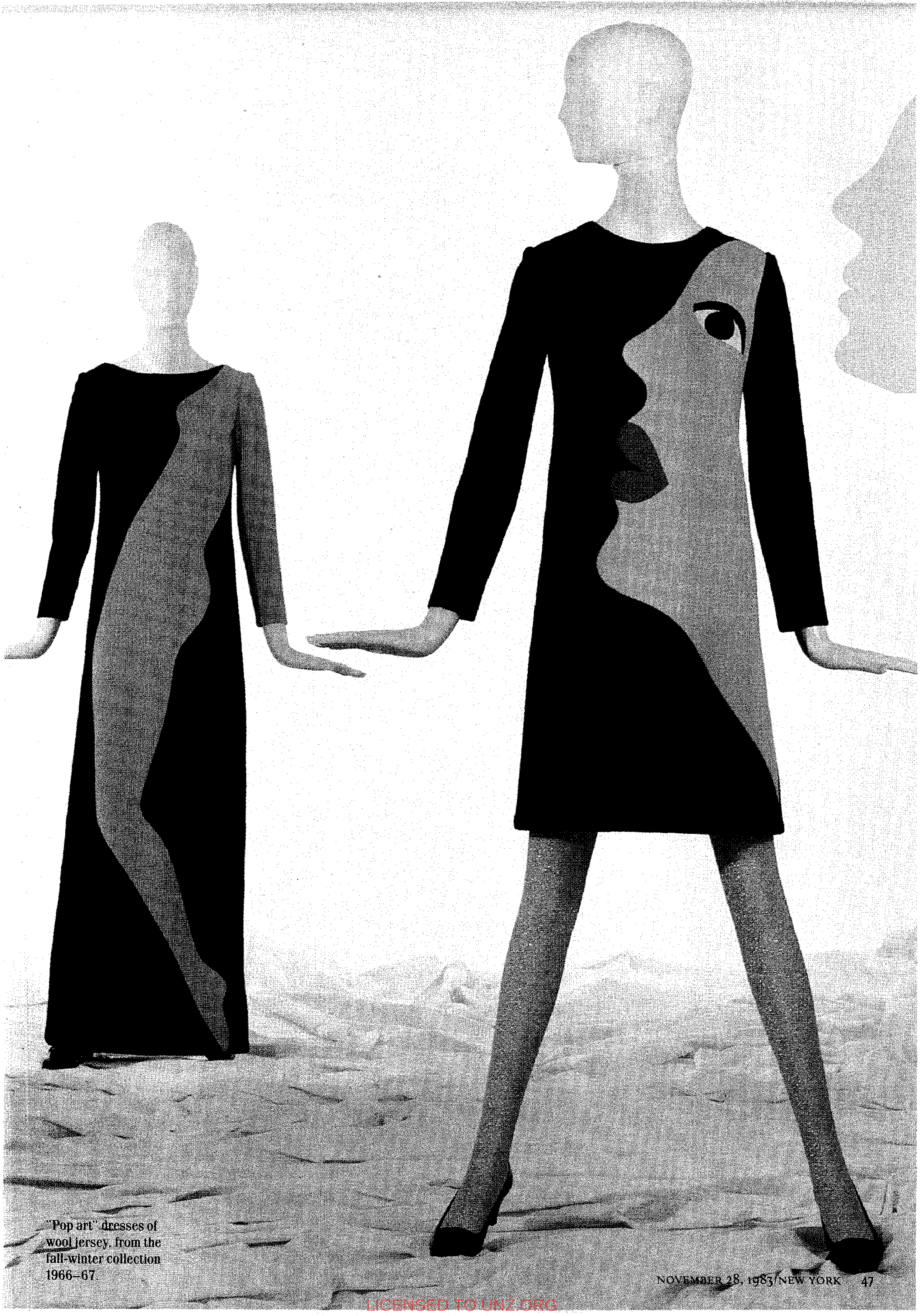


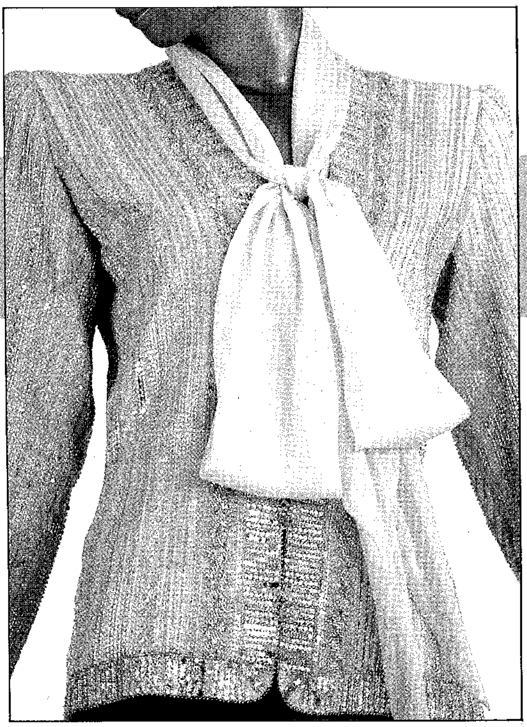
Sequined evening coat from the fall-winter collection 1964–65.



Beaded evening dresses from the spring-summer collection 1969.

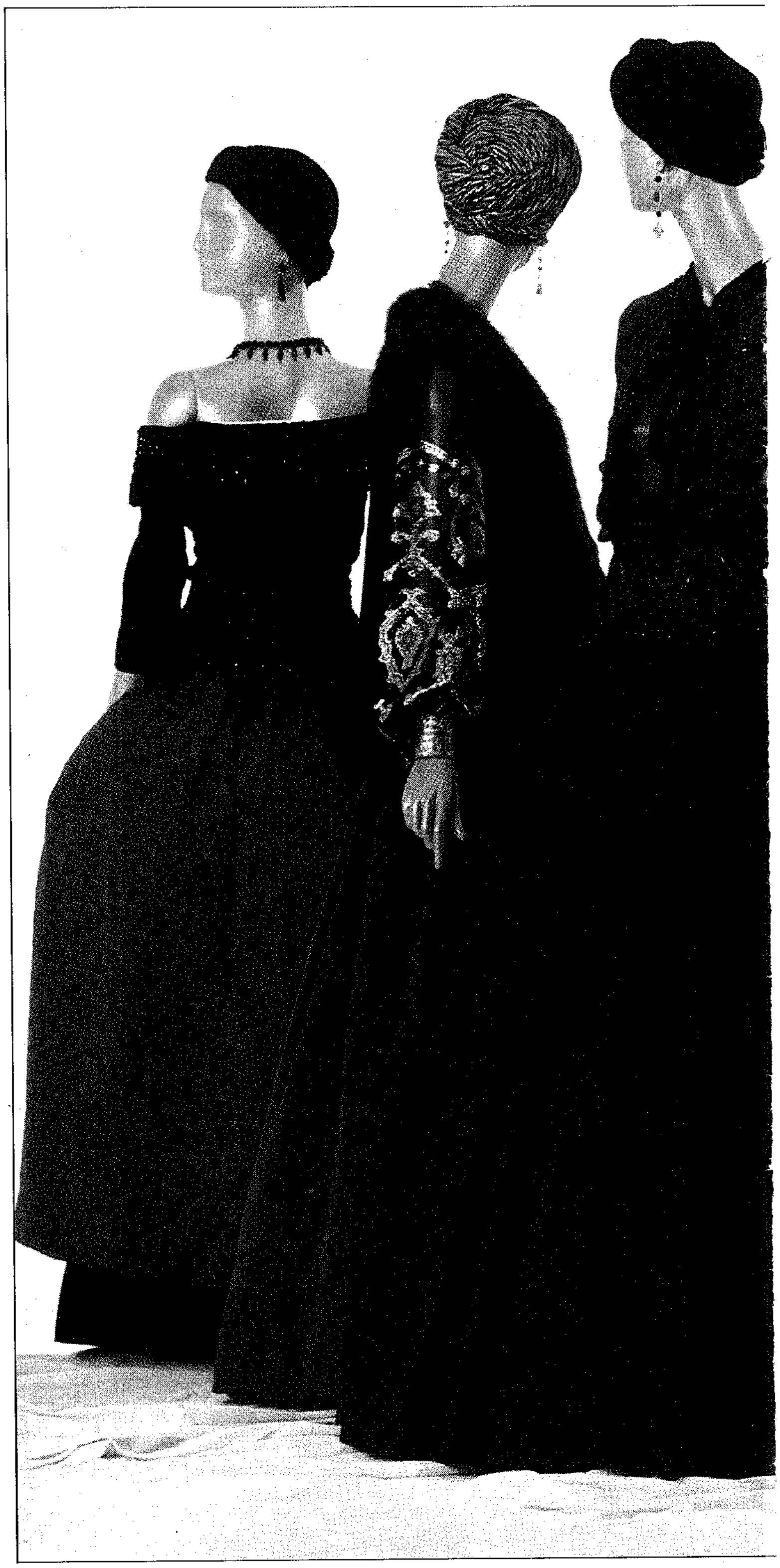
From *Yves Saint Laurent*, by Yves Saint Laurent and others. Photographs by Duane Michals. To be published in hardcover in December 1983 by Clarkson N. Potter, Inc., in association with the Metropolitan Museum of Art. Copyright © 1983 by the Metropolitan Museum of Art.

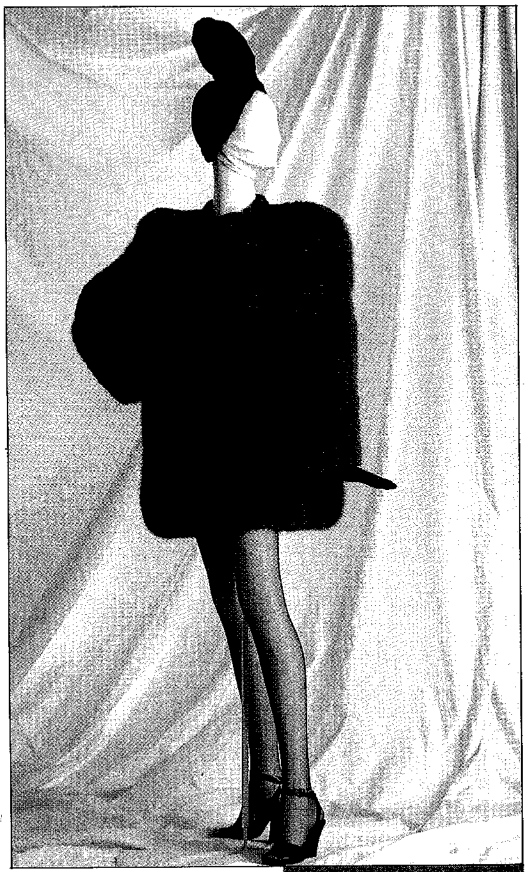

"Pop art" dresses of wool jersey, from the fall-winter collection 1966–67.



Beaded jacket from 1983 worn with mousseline blouse and flannel pants to represent the look of 1973.

Below: "Russian" dresses from the fall-winter collection 1976–77.



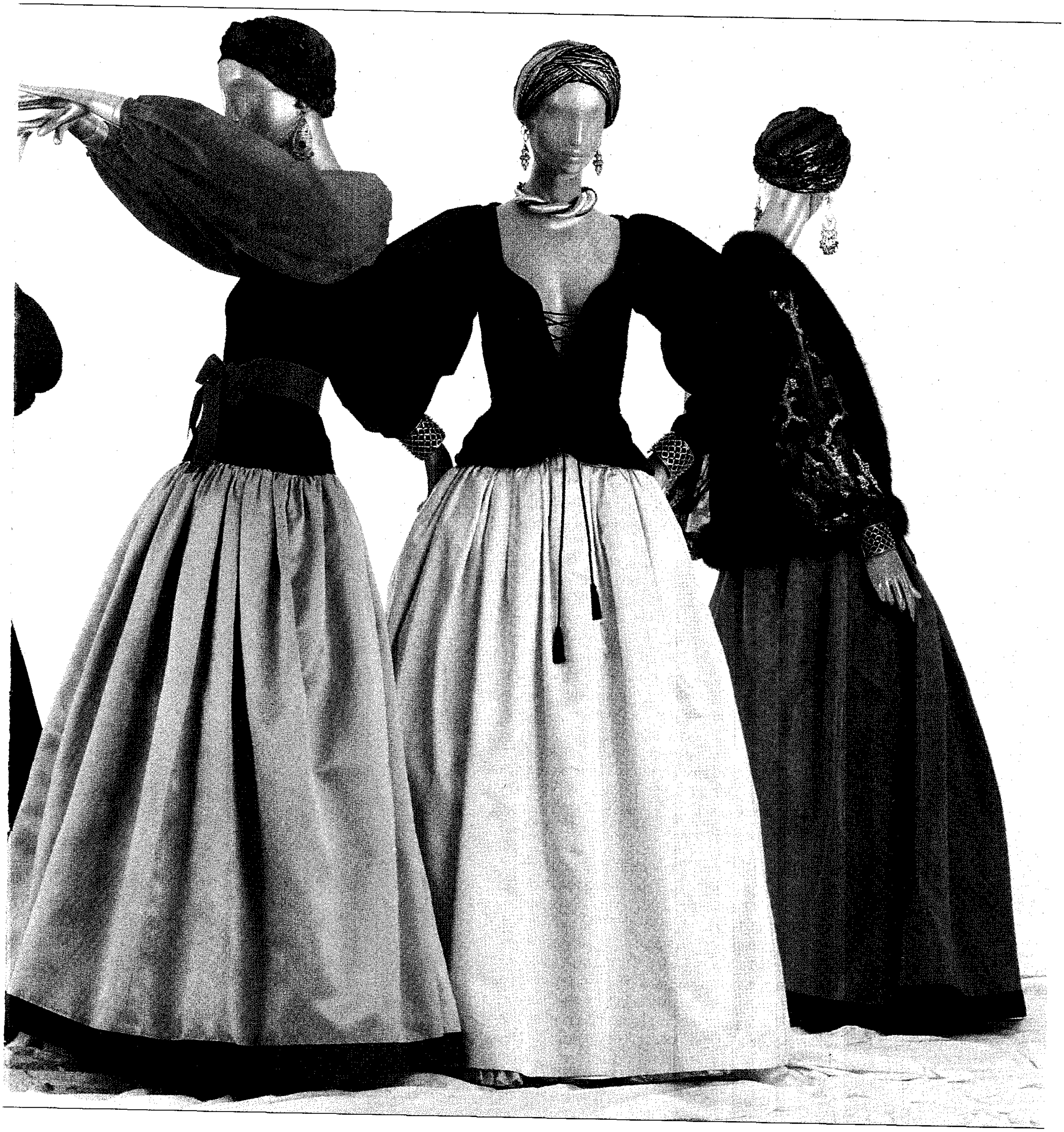


Fox mini-coat from the spring-summer collection 1971.

1971-77

Contemporary style—that is, the fashion of these last twenty years—can be likened to a huge, multicolored kite kept afloat by an increasingly turbulent wind, a kite whose strings have been kept in turn miraculously taut or slack in the controlling hands of Yves Saint Laurent. Launched into the wind by Yves in the early sixties, that multicolored kite soared into the sky and is still flying today.

—Marella Agnelli



YSL ON YSL

I HAD JUST BLOWN OUT THE CANDLES OF THE CAKE for my ninth birthday when, with a second gulp of breath, I hurled my secret wish across a table surrounded by my loving relatives: "My name will be written in fiery letters on the Champs-Elysées."

Our world then was Oran, not Paris. Not Algiers, Camus's metaphysical city of white truths, nor Marrakesh, with its benevolent pink magic. Oran, a cosmopolis of trading people from all over, and mostly from elsewhere, a town glittering in a patchwork of all colors under the sedate North African sun. It was a good place to be well-off, and we were well-off. My summers swept by as if mounted on clouds, at a villa on a beach where my relatives and friends with similar roots formed an enclave. My father, who owned an insurance business and who was also involved in a few movie productions, was descended from Alsatians who had left Colmar, France, when the Germans took it in 1870. Lawyers, judges, notaries, they had worn the robe of public office. One of my ancestors wrote the marriage contract between Napoleon and Josephine and was made a baron for it. In our baggage there had been a certain civilization and an uprooted prestige. Like colonials elsewhere, we maintained a lot of ties to our civilization. There were many lovely dinner parties at our comfortable house in town, and I can still see my mother, about to leave for a ball, come to kiss me good night, wearing a long dress of white tulle with pear-shaped white sequins.

My summers always ended painfully soon. September brought school and the renewal of my anguish. I was different from my classmates, sensitive, shy. I don't intend to recount my whole life, but what I've sketched of the early years are the elements that molded my sensibility. Those years in school traumatized me for life.

"The magnificent and pitiful family of the hypersensitive," Proust wrote, "is the salt of the earth. It is they, not the others, who have founded religions and produced masterpieces." That family is my second family, and whatever I have achieved that might approach a masterpiece I owe to that affiliation as much as to the first. At the time of my early torment, and later when I lay flattened by drugs, anguish, and fear in a military hospital, I did not perceive of mental suffering as a gift. Nor does it seem so each time I begin a collection, even now, four times a year—each time in anguish of not being up to the expectations of the critics, and, more important, not being equal to the task itself, not being able to create, waiting for three weeks out of four for the click that sets my fantasies in

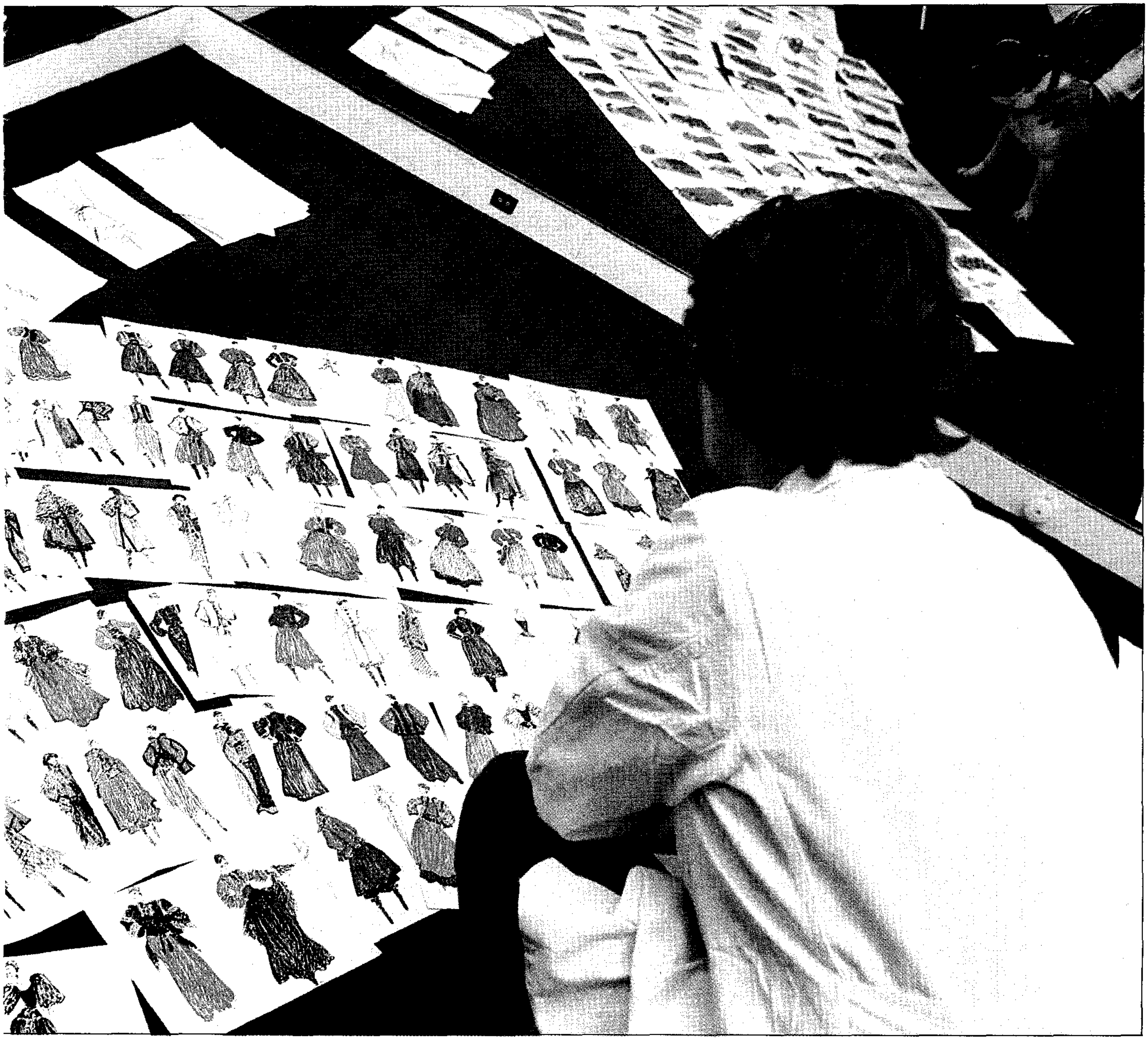
motion toward their appointment with the physical world. It doesn't seem a gift, but I know it is. A gift, or a vaccine. I think creative people react to suffering the way they fight death, making the illusions of immortality we call art.

Luckily there is a destructive kind of suffering I've never known, the one that comes from lack of recognition. I was seventeen when my drawing took first prize in a fashion contest sponsored by the International Wool Secretariat. I was nineteen when Michel de Brunhoff, who was then editor of French *Vogue* and who had encouraged me from the beginning, introduced me to Christian Dior. I was immediately hired. Working with Christian Dior was, for me, the achievement of a miracle. I had an endless admiration for him. He was the most famous couturier of the time and had also managed to establish a unique couture house, surrounding himself with outstanding people. He was a prodigal master and taught me the roots of my art.

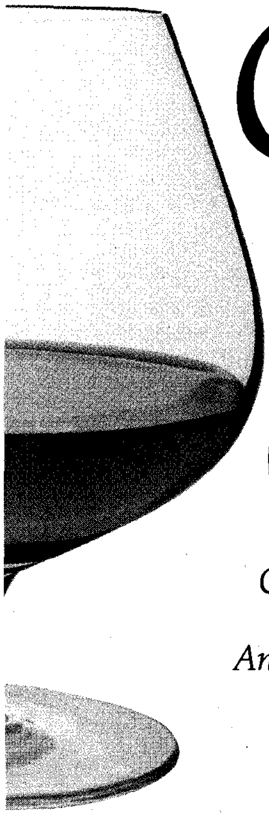
I remember the day Christian Dior, who secretly wished to pull back, told me he wanted me to be more and more involved in the creation of the collections. But, for all the admiration I had and have for him, I had decided to leave the house. I didn't want to create anonymously—that hasn't worked for creators since the Middle Ages. On the other hand, Christian Dior became a victim of his stardom. His New Look invented instant worldwide fashion, and after that he was under constant pressure to reinvent and reinvent, while Cristobal Balenciaga, for example, was serenely perfecting a style.

In the years since I left Dior I've grown more and more wary of fashion, more and more engrossed by style. Fashion is a kind of vitamin for style. It stimulates you, it gets you going. But there's a risk of overdose. It can destroy the balance of your personality—that goes for a designer and also for the woman who wears his clothes. Fashions pass quickly, and nothing is more pathetic than those puppets of fashion outrageously made up one day, pale the next, pleated or ironed stiff, libertine or ascetic.

WHEN CHRISTIAN DIOR DIED, THE opportunity to do my own collections put me, at 21, into a kind of stronghold of glory that's been the trap of my life. Dior had taught me to love something other than fashion and style: the essential nobility of a couturier's craft. I believe that a designer who is not also a couturier, who hasn't learned the most refined mysteries of physically creating his models, is like a sculptor who gives his drawings to another man, an artisan, to accomplish. For him the truncated process of creating will always be an inter-



Yves Saint Laurent examines his sketches for the Ballets Russes collection, fall-winter 1976–77.



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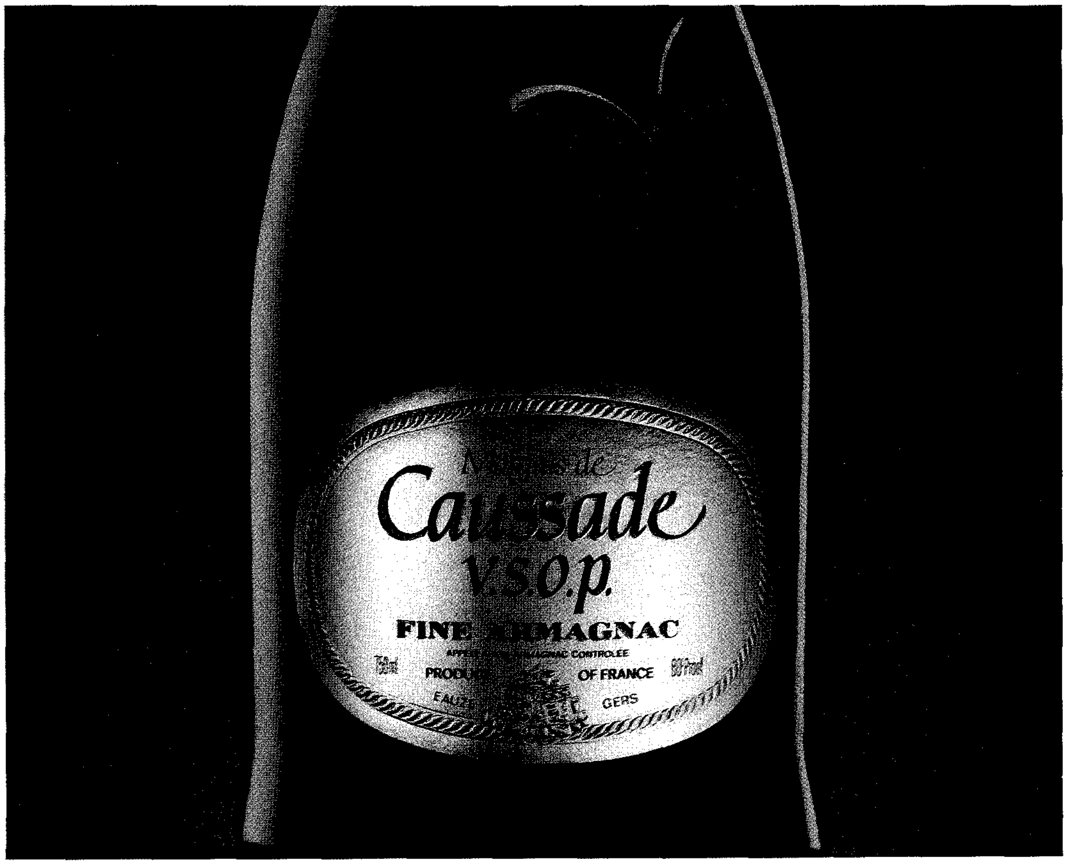
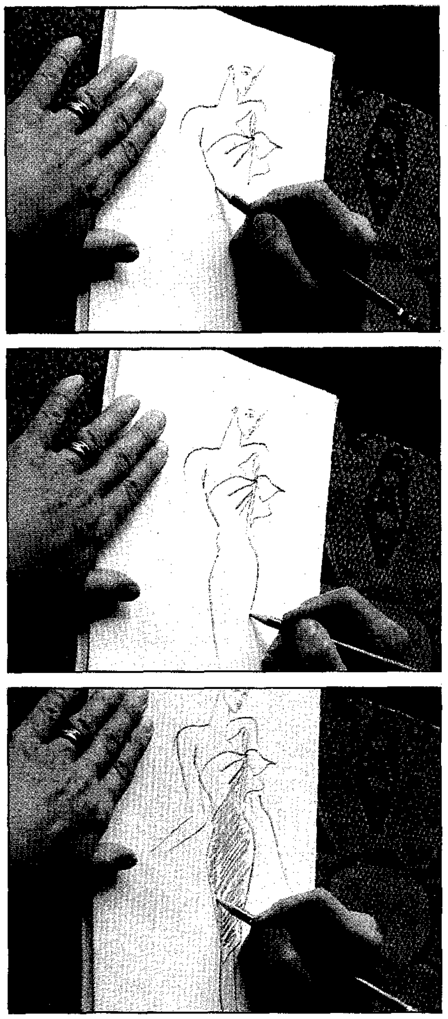


YSL ON YSL



The artist at work.

rupted act of love, and his style will bear the shame of it, the impoverishment. The couture began as a place where the most knowledgeable and most exigent of women were dressed with the greatest perfection. It survives because a few of those women still survive and because it is subsidized by other activities, such as ready-to-wear collections. In the sixties, when it was clear that a great world of interesting women could not afford couture, I began doing my Rive Gauche *prêt-à-porter*. But I believe that the couture must be preserved at all costs, and the term, like a title, protected from debasement. *Haute couture* has its multitudes of whispered secrets that a small number of people are still able to pass on. It pleases me to think that, for example, there are only a few of Ruhlmann's workmen left and that only they can properly repair his ivory-inlaid furniture—and that I, because of luck and instinct, am one of the last to hold the secrets of *haute couture.*

Yet my final collection at Dior profoundly shocked the couture, though it was the first important definition of my style. Motorcycle jackets in alligator, mink coats with sweater sleeves, turtleneck collars under finely cut flannel suits—those street inspirations all seemed very inelegant to a lot of people sitting on the gilt chairs of a couture salon. But this was the first collection in which I tried hard for poetic expression in my clothes. Social structures were breaking up. The street had a new pride, its own chic, and I found the street inspiring, as I would often again. We must never confuse elegance with snobbery.

YET AGAIN, ANYONE WHO REACHES FOR GREAT expression has to be careful of the ridiculous. Every art is delimited by its medium, mine by clothing. I used to say that what I do is a minor art. Maybe it is not so minor after all, but it is not fine art. I cannot pretend to do sculpture and make a woman the ridiculous pedestal of my pretensions. To render clothing poetic, yes—but one must preserve its dignity as clothing. I think of so many so-called avant-garde artists who push their material beyond its natural limits. They soil their own nests, destroy the forms that gave them space to work, and end up with chaotic junk. Yet when we do listen, we all can tell where the music ends and the noise begins.

So I am a classicist. I am fond of discipline. I find men's clothing fascinating because between, say, 1930 and 1936 a handful of basic shapes were created and still prevail as a sort of scale of expression, with which every man can project his own personality and dignity. I've always wanted to give women the protection of that sort of basic wardrobe—protection from ridicule, freedom to be themselves. It pains me physically to see a woman victimized, rendered pathetic, by fashion.

I love women. I love all the bright and attractive people and things of this world. I pass for a hypersensitive, reclusive neurotic, which I may well be, but I hope the year won't come when my anxieties and fatigue will destroy my love of this life, of all the things that inspire me—a line of music, a face in a Vermeer portrait, a character in an opera, or a model born in Harlem. I like to watch the way a model moves in my clothes, the way she gives them life—or if they are wrong, stillborn, the way her life rejects them. A good model can advance fashion by ten years.

Like Proust, I'm fascinated most of all by my perceptions of a world in awesome transition. I can still see my mother and my sisters sitting in a little room in Paris with their suitcases after France lost Algeria. Like F. Scott Fitzgerald, I love a dying frenzy. I love Visconti. Decadence attracts me. It suggests a new world, and for me, society's struggle between life and death is absolutely beautiful. In my own life, I've seen the last afterglow of the sumptuous Paris of before the war. The balls of the fifties and the splendor of a vigorous *haute couture.* And then I knew the youthfulness of the sixties: Talitha and Paul Getty lying on a starlit terrace in Marrakesh, beautiful and damned, and a whole generation assembled as if for eternity where the curtain of the past seemed to lift before an extraordinary future. And my heart has always been divided between the vestals of constancy and the avatars of change.

These are my impressions from Europe, and of a man who spends most of his time alone or hard at work. Of America I know very little, except that every time I visit I come away charged with positive energy. I remember that when Pierre Bergé and I needed help to found the house of Yves Saint Laurent, to continue it, and finally to give it total independence, it was Americans who came forward and took risks defending my talent. And it is mainly thanks to the American press that my work was recognized, perhaps because America welcomes with open arms any original creation.

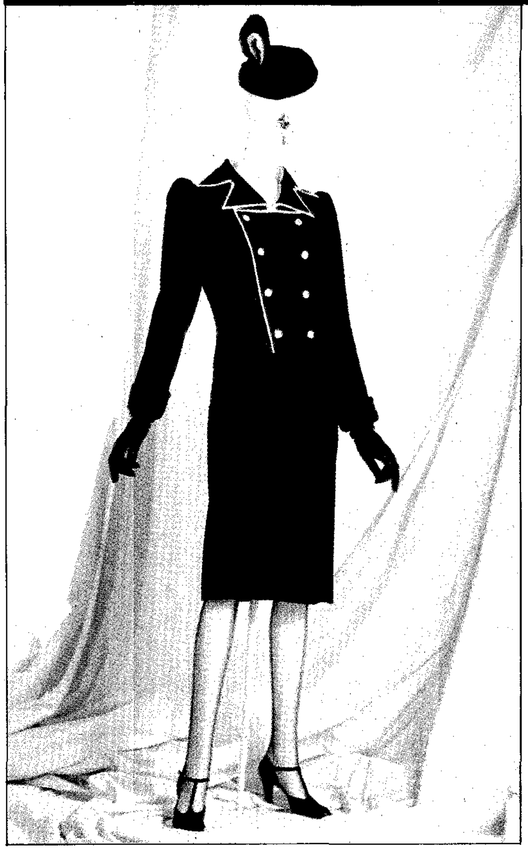
I have often said that I wish I had invented blue jeans. They have expression, modesty, sex appeal, simplicity—all I hope for in my clothes. Dressing is a way of life. It brings you joy. It can give you freedom and liberation, help you to find yourself and to move without restraint. Isn't elegance forgetting what one is wearing?

—Yves Saint Laurent, as told to G. Y. Dryansky

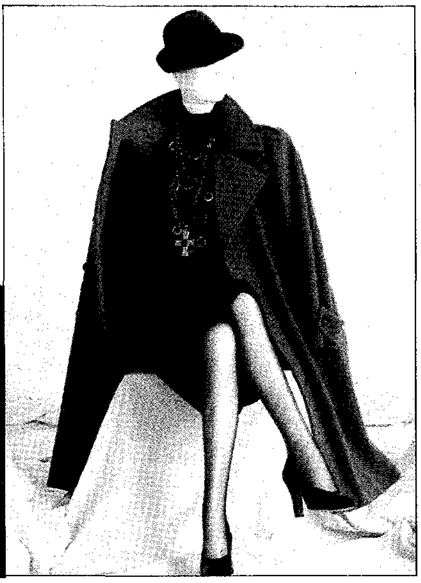
1977-81

For Yves, each collection is a means of bringing dreams to life, expressing fantasies. A gown advances, and all at once the Duchesse de Guermantes appears. Scarlett O'Hara borrows Rhett Butler's hat. Yet again, Callas advances to stab Scarpia. At last, here comes the bride. She arrives from the Prado and leads Velázquez by the hand. Applause crackles like gunfire. Yves comes forward, his mind reeling from all these dreams that have collided.

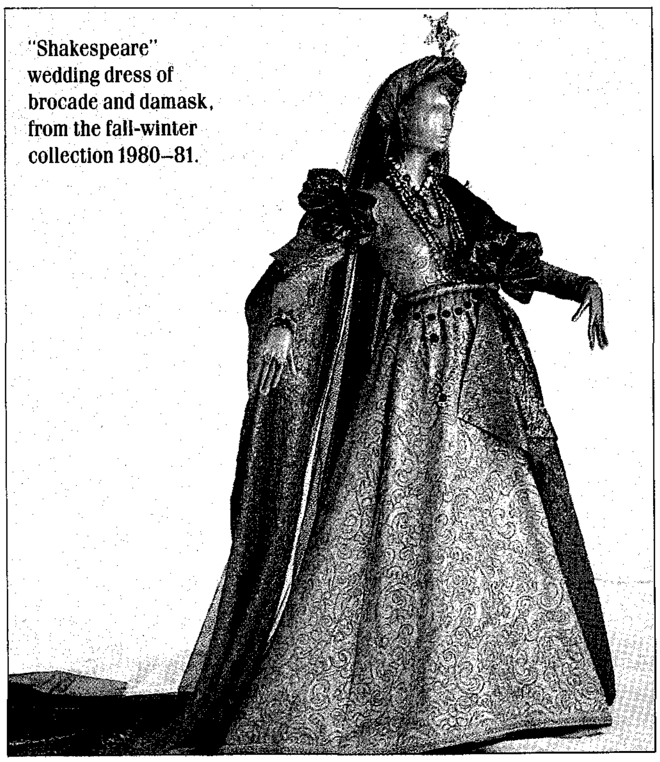
—Pierre Bergé



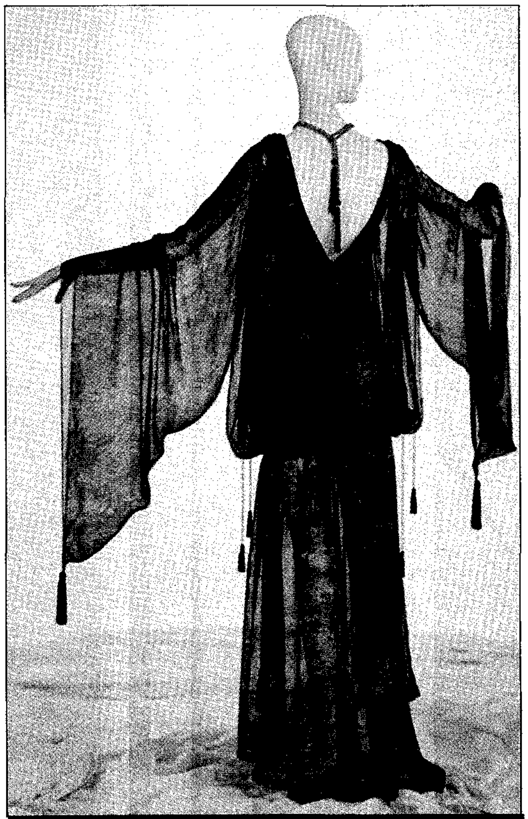
"Picasso" suit—jacket of broadcloth and skirt of wool—from the fall-winter collection 1979–80.



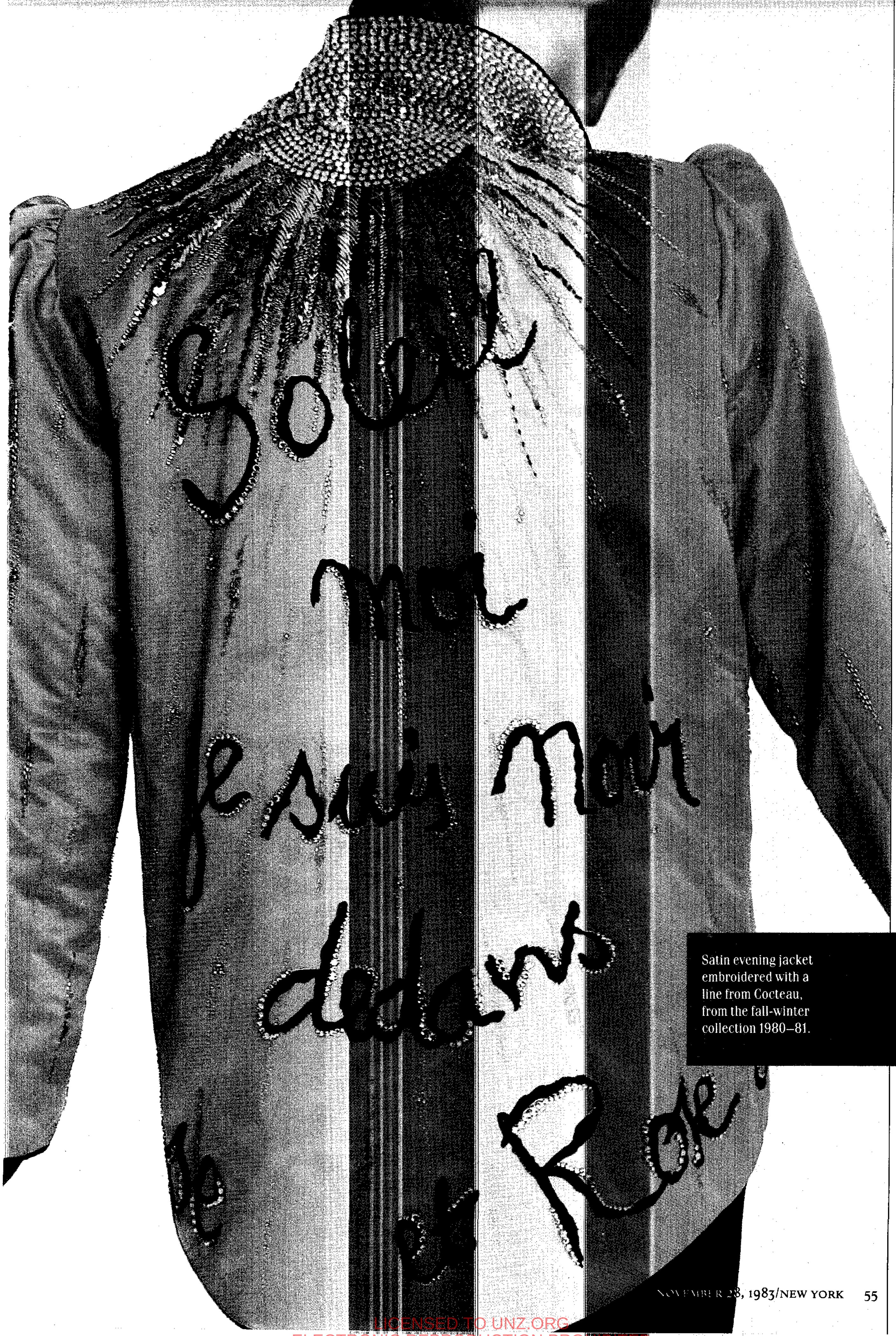
Cashmere coat and silk-jersey dress from the fall-winter collection 1980–81.



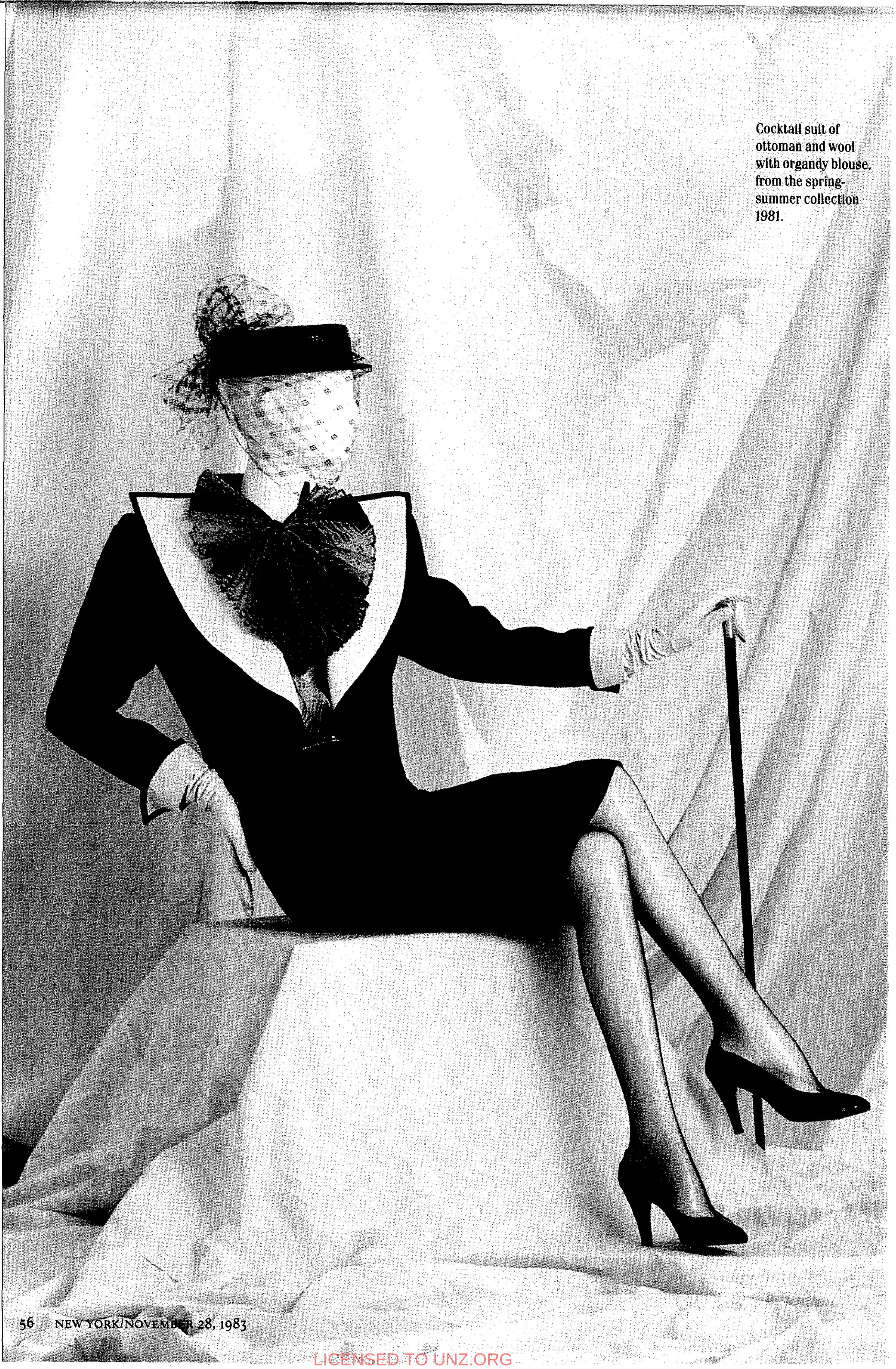
"Shakespeare" wedding dress of brocade and damask, from the fall-winter collection 1980–81.



Evening dress of printed chiffon, from the fall-winter collection 1977–78.


Soleil
moi
je suis noir
dedans
et Rose

Satin evening jacket embroidered with a line from Cocteau, from the fall-winter collection 1980–81.

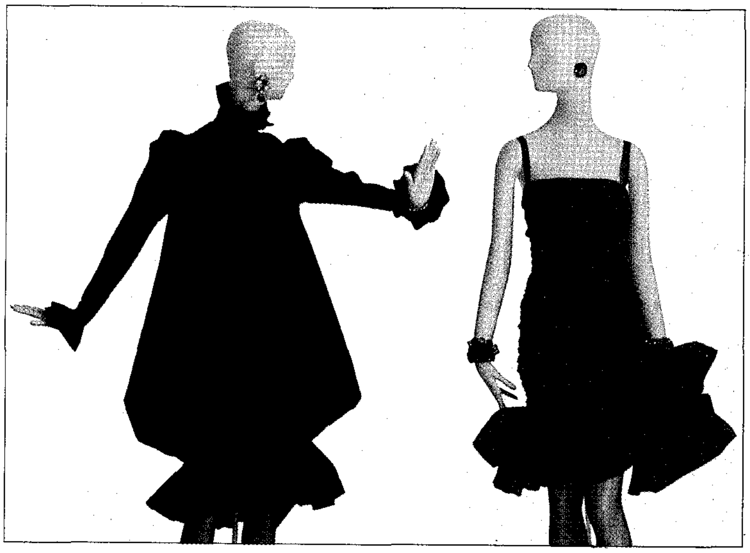


Cocktail suit of ottoman and wool with organdy blouse, from the spring-summer collection 1981.

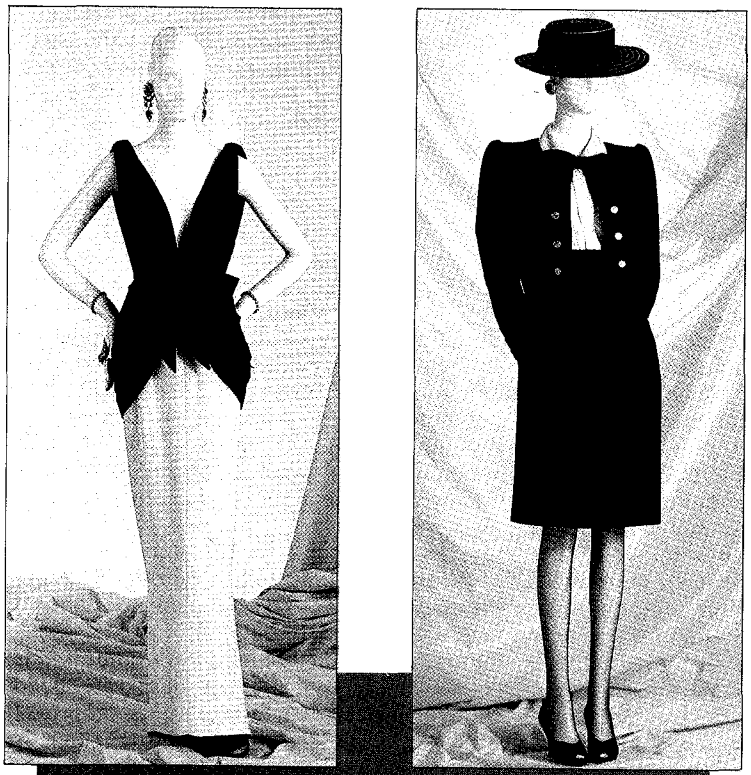
1981-83

Saint Laurent designs for women with double lives. His day clothes help a woman confront the world of strangers. They permit her to go everywhere without drawing unwelcome attention, and with their somewhat masculine quality they give her a certain force, prepare her for encounters that may become a conflict of wills. In the evening, when a woman chooses to be with those she is fond of, he makes her seductive. His clothing always says something.

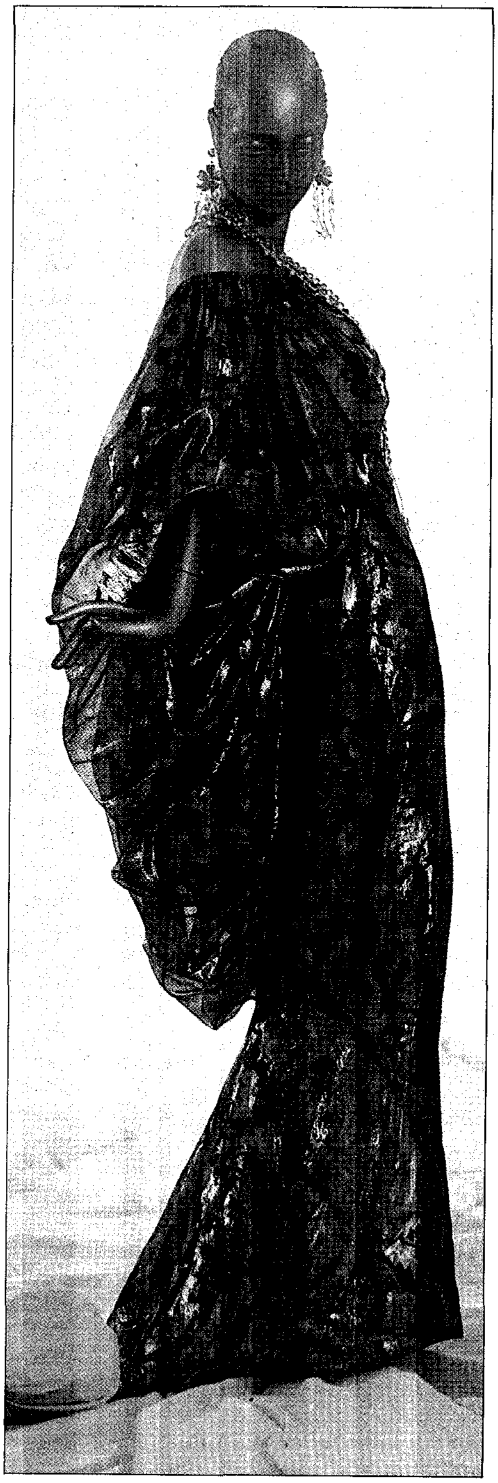
—Catherine Deneuve



Taffeta cocktail dresses from the fall-winter collection 1981–82.



[illegible] Spring-Summer collection 1981.



Evening dress of gold-threaded silk organdy, from the spring-summer collection 1981.

The Mad, Mad World Of Tina Howe

By Ross Wetzsteon

A Blue-Blood Playwright's Antic Vision

EVERYONE IN THE GOLDEN CARrousel turns to watch as the chef shyly emerges from the kitchen bearing her dessert.

"Oh Paul, smell!"

It's crêpes suzette! The diners have had nothing in common until this moment, but suddenly a fabulous dessert has created the age-old ritual of sharing in the feast.

"The matches, please," the chef asks her husband.

He holds a bottle of cognac triumphantly aloft, simultaneously lights the match and pours the alcohol—and the celebration suddenly turns to horror. The bottle explodes, a sheet of flame shoots across the stage, the actors scream. The audience is stunned—is this part of the play? One of the actors is bleeding profusely—the spout of the bottle struck the side of his head. Actress Dianne Wiest's dress is on fire. Her hair is in flames. Within minutes the Fire Department has arrived, ambulances, medics, TV cameras, even the bomb squad.

It's one of the last previews before the opening of Tina Howe's *The Art of Dining,* but producer Joseph Papp quickly calls in understudies and replacements, and finds a way to stage the climactic scene without using real flames. And Dianne Wiest? She remains in St. Vincent's Hospital for several weeks, then returns to the cast and wins an Obie for her performance. Of course, as everyone knows, the show must go on—everyone, that is, except Tina Howe.

"For the longest time I never wanted to write another play," she says, still aghast at the memory of that near-tragedy four years ago. "I was completely devastated. *I had done that.* I'd searched for months to find the right image to end the play, some magic moment to draw all those disparate characters together, but something had gone horribly wrong. I felt that my image had caused the explosion. I believed that my *metaphor* had literally caught fire. It was terrifying! So when I finally did get back to writing," she says in a tone halfway between irony and awe, "I decided I'd better explore less dangerous territory."

THE METAPHOR THAT CAUGHT fire—the perfect metaphor for Tina Howe's plays. For while they're characterized by comic exuberance, by charmingly dotty characters, they are unique because they make states of mind tangible. In all her work—which last year won a collective Obie for distinguished playwriting—there is a central image that brings our interior lives to visible life on the stage. In *Birth and After Birth* (1973), she transformed the power a supposedly helpless infant holds over the lives of its parents into a destructive force by using an adult actor to play the child. In *Museum* (1976), the idea of art as an often threatening interaction between artist and audience is embodied in the increasing menace with which the museum-goers look at the supposedly passive paintings and sculptures. And in *The Art of Dining* (1979), the necessity for food is transmuted into the hunger for spiritual connection.

In Tina Howe's plays, fantasies are never very far from reality, so it's easy to see why she would think her metaphor had burst into flames. Of course, it's close to madness to think that one's words could cause a bottle to explode on the stage of the Public Theater, but it's this touch of madness, this ability to embody vague emotions in precise images, that has made her such an extraordinary playwright.

Painting Churches, which reopens at the Lamb's Theater this week after a limited, five-week run Off Broadway last season, is in some ways Tina Howe's most conventional play, a linear narrative rather than an absurdist fugue. A young painter (Elizabeth McGovern) visits her aging parents while they are moving from their Beacon Hill townhouse to live out their last years in a small cottage on Cape Cod. Daddy—Gardner Church, an endearingly rumpled world-famous poet (George Martin)—is on the verge of senility, and Mummy, an acerbic New England eccentric (Marian Seldes), is frantically trying to both cling to the romantic past and deal with the collapsing present.

Writing about *Painting Churches* in *Time* magazine, T. E. Kalem compared Howe to Chekhov: She "captures the same edgy surface of false hilarity, the same unutterable sadness beneath it, and the indomitable valor beneath both." And John Simon, in *New York,* wrote, "The author has demonstrated in previous plays her ability to meld the grotesque and the touching; here the fusion glistens with the pride of a successful alloy. These gallant, outlandish people are irresistible."

The theme (which Howe confesses is autobiographical): the desperate need we feel to win our parents' approval before it's too late. The daughter is painting a portrait of her parents, hoping to unite what she knows them to be with what she wishes them to be and at the same time to get them to take her seriously as their daughter, as a person,

"I think of myself as a serious writer and a ludicrous person."

Photograph by James Hamilton.

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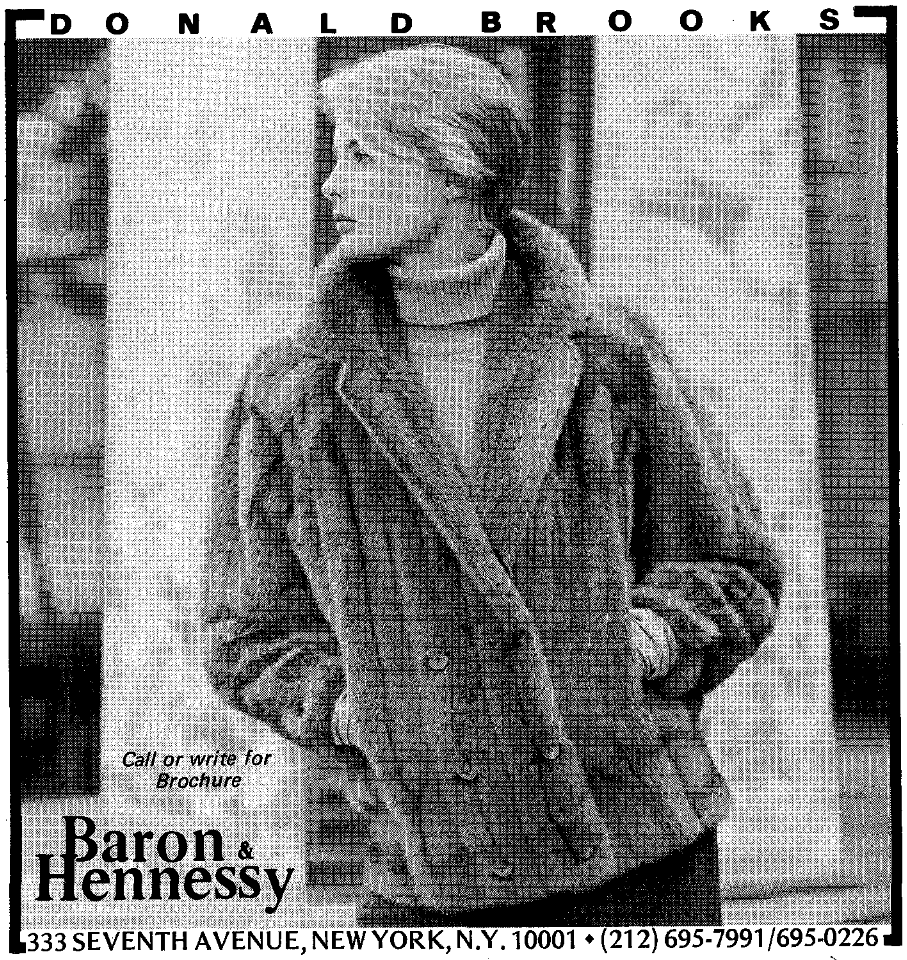

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and as an artist. There are no onstage flames in *Painting Churches,* but Tina Howe isn't playing it safe—it's hard to imagine more emotionally "dangerous territory."

Painting Churches is a play about a "vanishing breed," a subject Tina Howe knows intimately. Her grandfather was Mark Antony DeWolfe Howe, the legendary poet and Pulitzer Prize–winning biographer; her uncle Mark DeWolfe Howe, the *éminence grise* of Harvard Law School; her aunt Helen Howe, the celebrated comic monologuist of the thirties and forties. Her father was Quincy Howe, the distinguished broadcaster of the forties and fifties, the Walter Cronkite of his day, and her mother, an Eminent Bostonian by birth, was a theatrical *grande dame* in bearing and a flamboyant comedienne by temperament. Aristocratic eccentrics, blue-blooded individualists—a vanishing breed indeed.

"We were to the manner born," says Howe, "but there wasn't any manor. We had pull cords to call the servants, but there were no servants to call. I was always aware, from my very earliest memories, that we were impostors. Oh, the bloodlines were perfect, but we didn't have that kind of money—we lived by our wits rather than by inheritance—and my parents had completely different values. My father was a Democrat and an intellectual and always a slightly suspicious character in that rarefied environment. My mother? Well, she was what they called an original—very funny, very dramatic, always dressing in extreme clothing, and most of all *tall.* She was five foot eleven, even without the crazy hats she'd wear"—just like the mother in *Painting Churches,* in fact. "My parents were so . . . *distinct.* They had this kind of . . . comic wash."

"She's not exaggerating," recalls an old friend. "Visiting the Howes was like going to the Mad Hatter's for a tea party." Another friend from those years: "They certainly were odd. Her father was this sweet, dear sparrow of a man, dignified, reserved, and her mother had a Julia Child flamboyance. You can see both of them in Tina."

Tina Howe, who was born in 1937 and grew up on 82nd Street between Park and Lexington Avenues, inherited her mother's wit and height. "It's acceptable to be tall when you're an adult," she says, "but I was *always* this tall—I was five foot eleven by the time I was eleven years old. And not only was I this ludicrously tall person, I was very shy, so I always felt agonizingly visible. And not only *that,* but I lost my front teeth when I was five and didn't get them back until I was twelve. I was a *fright.* My friends would always make me say 'scissors'; I'd say 'thitherth' and they'd shriek with

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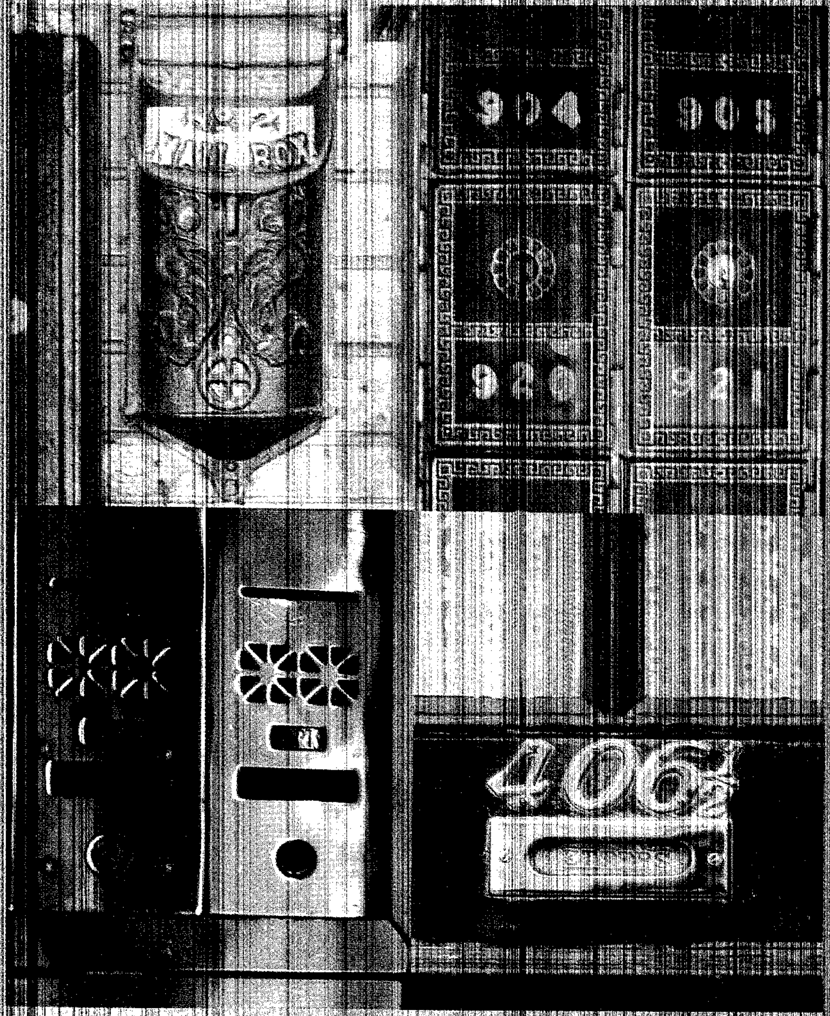

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laughter. So I assumed the role of class clown, just to get them to laugh with me instead of at me. Oh, I was a *miserable* child," she says, but in wry bemusement rather than self-pity.

"Even today, every time I have my picture taken," she says, "I imagine myself turning into a horse. It's not just a random image at the margin of my mind; I feel like it's actually happening. So"—she laughs in her characteristic way, an odd mix of the painfully shy and the bluntly forthright—"you can understand why I think of myself as a serious writer and a ludicrous person."

Family portrait: *Seldes, Martin, and McGovern in* Painting Churches.

ON THE CONTRARY, IT'S EASIER to think of her as an absurdist writer and a gracious person. Although she regards herself as ungainly and gawky, she can be elegant and poised. And although she confesses to being a perpetual nervous wreck, she speaks of herself with candor, humor, and self-assurance. A zany, ebullient side of her personality often breaks through the self-depreciating façade—Carole Rothman, *Painting Churches'* gifted director, fondly calls her "this quiet, reserved person who'll suddenly flip out and carry on in the most bizarre, hilarious manner"—but the breeding is still very much in evidence.

"What saved me," Howe says, "was Uni"—University High School, in Urbana, Illinois. "My father left CBS in the early fifties to become a professor of journalism at the University of Illinois. I'd been a terrible student in all those elitist Upper East Side schools—I never felt a part of that environment—but Uni was this wild experimental school with bright, accepting kids, and I didn't feel so out of it anymore. It was my *salvation.*"

On to two unhappy years at Bucknell, after which she transferred to Sarah Lawrence, with "all those wildly creative women," including the actress Jane Alexander, with whom she collaborated on her first play—Tina writing, Jane directing.

Where did Sarah Lawrence women go after graduation? To Paris, of course, "to study philosophy at the Sorbonne," a plan Howe stuck with about as long as it took to reach Cherbourg. Hanging out with writers, she began to think of herself as one, and wrote her first *serious* play, something about her father inventing wings, with two major scenes taking place in closets. "I have it in my trunk somewhere ... no, you definitely may not read it," she says. Howe firmly dismisses it as "an adolescent play," but at least she'd found her vocation.

"I was all bottled up, coming from that background, so naturally I became a writer. It was my way of turning somersaults, of wreaking havoc," she says. "I loved the idea of writing plays that would be expansive and emotionally generous, of giving the audience this huge package to open, the bigger the better. My ambition was to get a thousand people laughing themselves to death.

"And, of course," she adds, looking away shyly, "I'd already developed my sense of the absurd from my sense of myself as a ludicrous person."

BACK IN NEW YORK, SHE MARRIED an acting student named Norman Levy in 1961. During the sixties, Tina taught while Norman worked toward his Ph.D., then Norman taught while Tina went back to playwriting. (They have two children, Eben, sixteen, and Dara, thirteen, and last month Avon published Norman's first novel—1983 has been a good year for them.) Her first teaching position was in Bath, Maine; she ran the

Photograph by Martha Swope.

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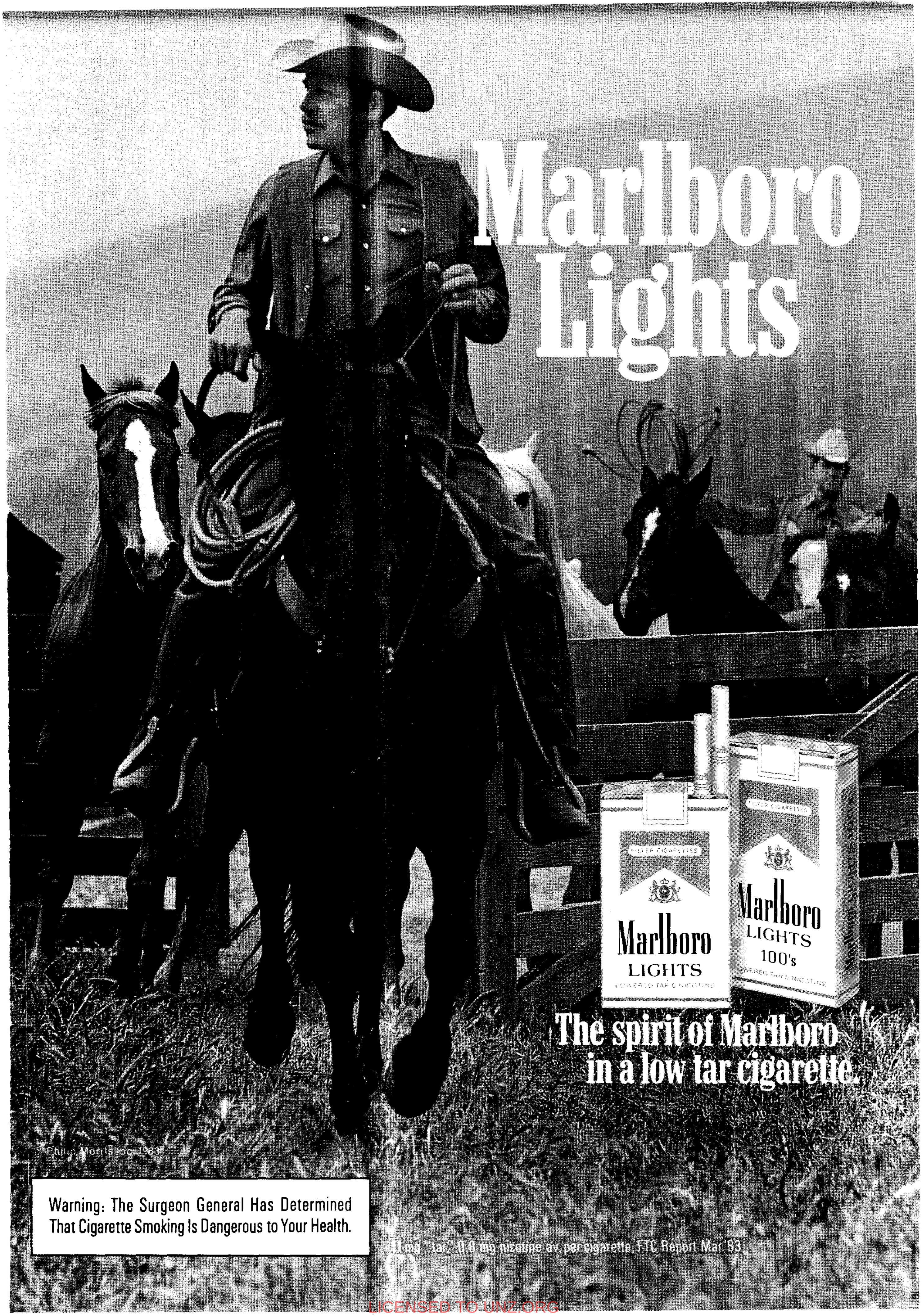
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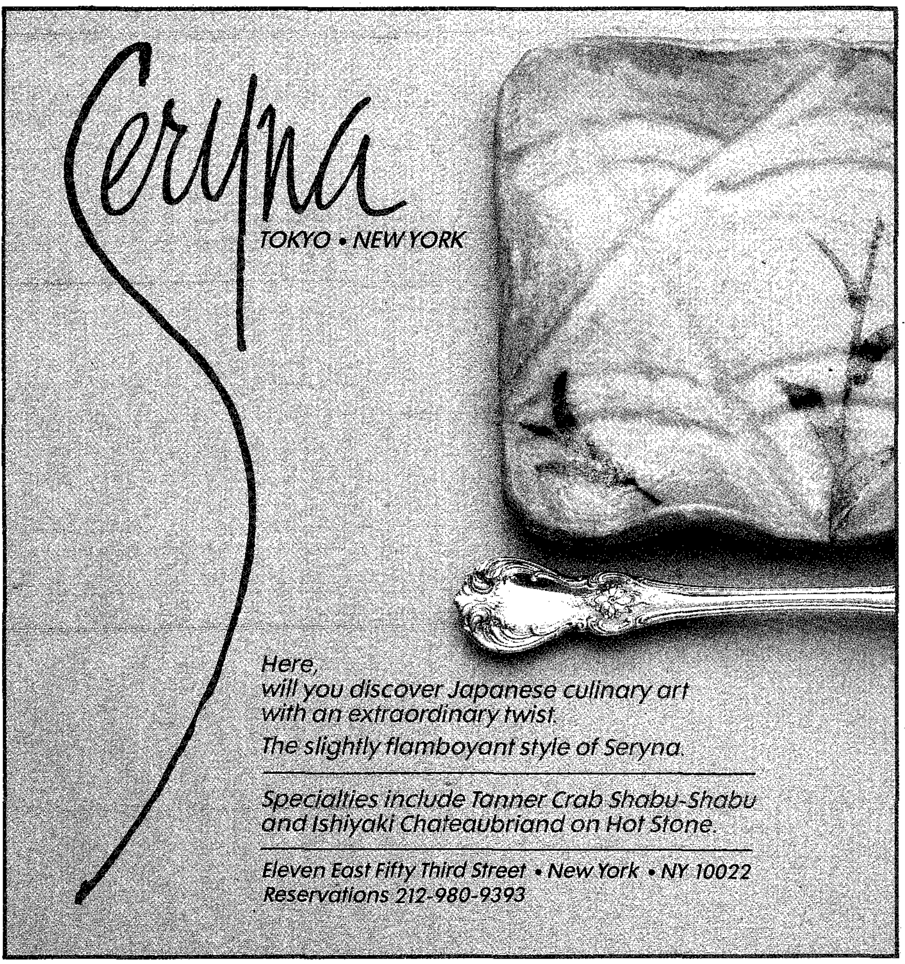
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theater group and did her own plays. "Such discipline!" she says, "writing plays that would keep the attention of moody teenagers! That's how I learned my craft." Tina and Norman traveled the academic path through Chicago, Madison, Albany—lots of plays but only one professional production, a play called *The Nest,* a smash in Provincetown, a disaster Off Broadway, even with the young Jill Clayburgh in the cast.

They finally settled in New York in 1973, with another play in Howe's trunk—*Birth and After Birth*—that some critics still think is her best work. They've had to read it in anthologies, however, because no producer would touch it. Though it was outrageously farcical, they found it too horrifying a depiction of motherhood. "Now, of course," Howe says in her bemused, ironic tone, "*everybody* wants to do it."

NOT SO MUCH DISCOURAGED as determined—"It's the New Englander in me: The more I get slapped down, the harder I work to show them they're wrong"—she sat down at her desk in the dining room and, in a very clinical, deliberate way, assessed the direction her career wasn't taking. "My antic side was apparently just too wild—people reacted in frightened, negative ways—so I decided to explore other aspects of my imagination. I discovered that you could have a lunatic point of view if you transported the audience to some exotic locale, so I set out to find settings never put onstage before and somehow animate them, show that stories could take place there too." She experimented with a library, a department store ("with a working escalator!"), before settling on a museum. "I was in ecstasy! Such an unlikely setting for a play, that temple of silence where supposedly nothing ever happened!"

Still hooked on unlikely settings, and living on the Upper West Side, "naturally the passion for gourmet dining occurred to me next. I have a fear of eating. Food was of absolutely no value in our house; meals were a time to talk. And dining out is *terrifying* to me—how can people possibly eat and be entertaining at the same time! But since I had such strong feelings about food, all I had to do was flip them over to joy and I had a play. What I wanted to do in both *Museum* and *The Art of Dining* was to present a lovely exterior, then seduce the audience into the dark and mysterious places inside."

This double focus is Tina Howe's hallmark as a playwright, the reason so many people in the theater speak of hers as a unique voice. The extravagance of her surfaces, the quirky characters and daffy dialogue, interact with the black passions of the interiors to form plays that can best be characterized as poetic

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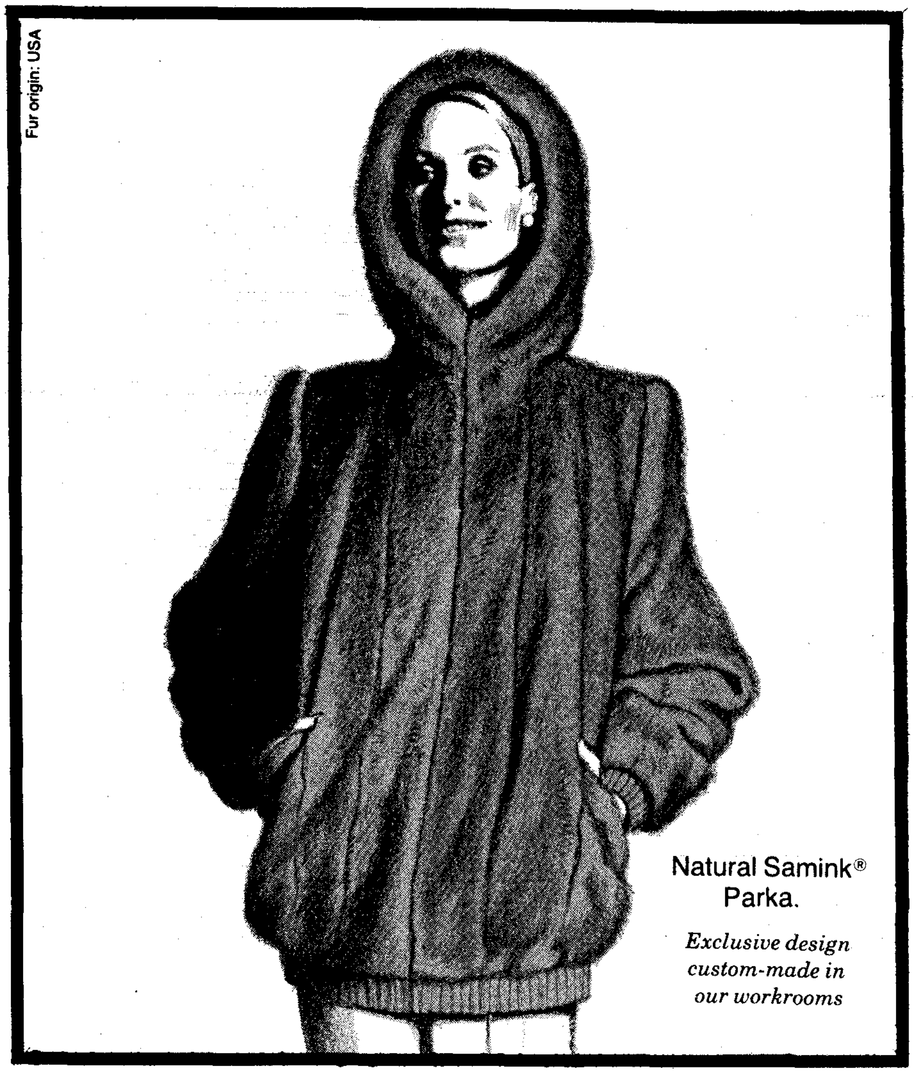

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farces, as antic elegies. "You never come out of a Tina Howe play saying, 'Oh yes, that reminds me . . .' " says Marian Seldes. "They're realistic plays full of fantasy. They have credible plots, but within them the most incredible things happen. Actually, there is one playwright I'd compare her to—Tennessee Williams, *The Glass Menagerie* especially."

Joe Papp, who produced *Museum* as well as *The Art of Dining,* puts it this way: "She combines the graces of the nineteenth century with a very contemporary, hard, deep understanding of what goes on in families between parents and children. It's a mad world, but presented with elegance and finesse. To me, her plays are like Irish coffee: On top it's all sweet and effervescent, but when you reach the bottom, what a zinger!"

And as Howe says, "I just love to whip the audience into an absolute *frenzy.*" Her face is slightly averted as she speaks, her hands are primly crossed in her lap, and she looks up with a smile almost . . . demure.

IN *Painting Churches,* THIS SENSE OF audacious surface and dark subtext is more muted, but perhaps for that very reason more powerful. As we gradually realize that the charmingly dotty parents are shortly to pass from the warm autumn to the chilly winter of their lives, as we gradually sense that the daughter is every bit as daft as they are but that her visit has its own desperate purpose, we're torn between the two emotions one always feels at a Tina Howe play—delight at the eccentricity of the world she presents and pain at the sudden shafts of recognition.

"I've tried to figure it out," Howe says, "but I've always felt that the funnier things are, the sadder they are. My parents were like that—such comical people, but so unutterably sad at the same time. I think it's because what makes something funny is a sense of desperation. I want that double sense to come across in my plays."

Howe hadn't wanted to talk about that Paris play—the closet play. Friends say that it was about her parents, too, but that because they were still alive she didn't want it produced—she didn't even want them to know about it. "It was psychologically very cruel," says an old friend. "The level of implied violence was incredible. But we all knew she'd have to come back to that subject sooner or later. The situation had so much potential as a springboard for her fantastic talent."

Howe is still reluctant to talk about that play. She's pleased with its structural daring—"such a bizarre use of space! Half of it behind those claustrophobic doors and half of it off in the wild

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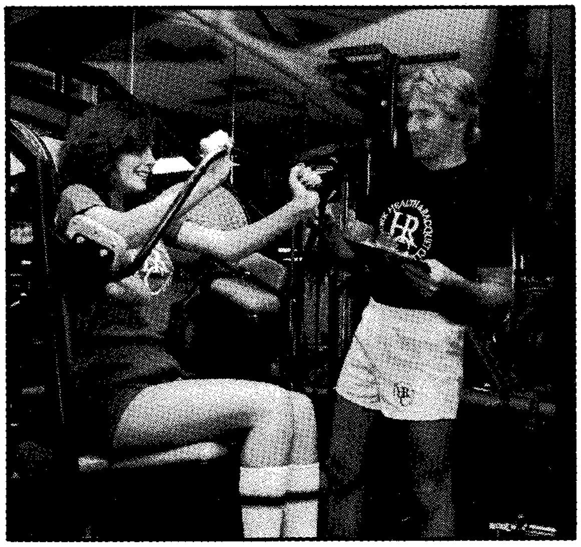

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blue yonder"—but while she agrees that "it's not unlike *Painting Churches* in trying to come to terms with my family, there were too many things I hadn't sorted out yet."

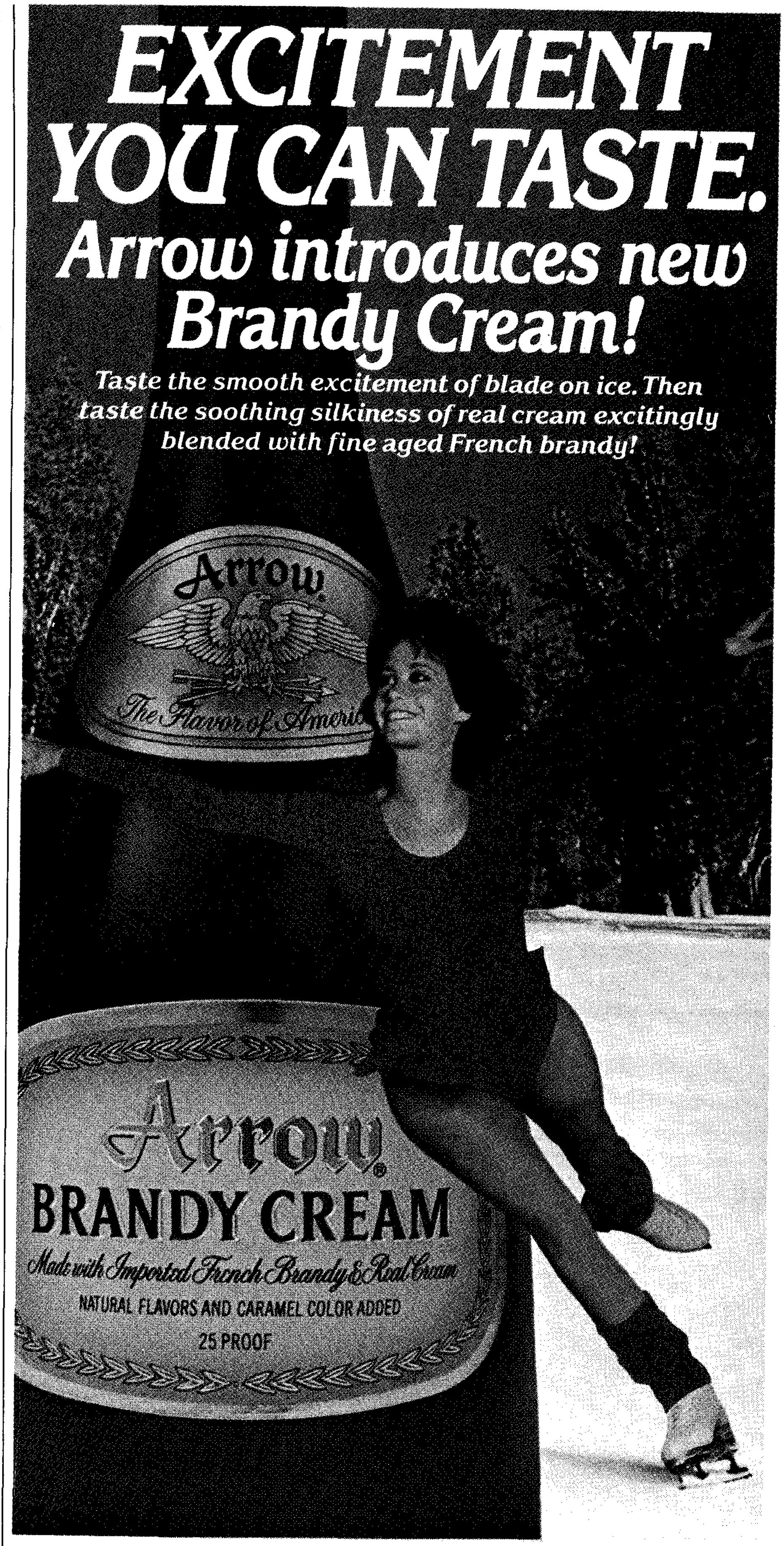
SHE'S RELUCTANT TO SAY MORE about her parents too. She starts to reminisce, to tell fondly humorous stories about them—the way her father read Trotsky's *History of the Russian Revolution* to her mother on their honeymoon, for instance—but some chill seems to pass through her memories; she cuts herself short. "There's a part of their lives that was upsetting and painful, and talking about it would diminish them. And it'd also diminish my play—after all, it *is* a work of the imagination. But all our parents were sadder than we are, don't you think? There was an underside to their lives, and one of the things I wanted to do in *Painting Churches* is rub that out, to turn those faces of decay around and see the other side.

"I had such extraordinary parents," she goes on, "and what happens is two things: It's harder to find your own voice, and you miss them more when they're gone." Her mother died in 1976, her father in 1977—"cancer of the larynx, such a hideous irony: the world-famous newscaster spending his last months completely voiceless."

And, of course, there's another irony: Tina Howe couldn't sit down to write that play about wanting her parents' approval until after it was too late, until after they were gone. In fondness and exasperation, she began *Painting Churches*, her comic love poem to Quincy and Mary Howe.

"I never had a chance to win their approval in life, because life just doesn't wind down that way, does it? But the wonderful thing about art is that you can reinvent. There was more fear and suffering in their lives than I've shown—in that sense the play's romantic, a kind of confection. But I wanted to make their lives come out right," she says. "I so much wanted to write a happier ending for them."

A happier ending, but certainly not a happy one—Howe is too courageous a playwright for that. For as the daughter in *Painting Churches* finally exults in her parents' approval of her portrait, she also realizes, as they waltz gracefully into the past—this sad, funny, heartbreaking couple—that they're disappearing in front of her eyes. She has entered the most dangerous territory of all—the way our parents shape our emotional lives—and has emerged with a tragic celebration, at once an homage to their history and a liberation from their legend. Tina Howe, an impostor no longer, has become what her parents would most have appreciated—an original. ▬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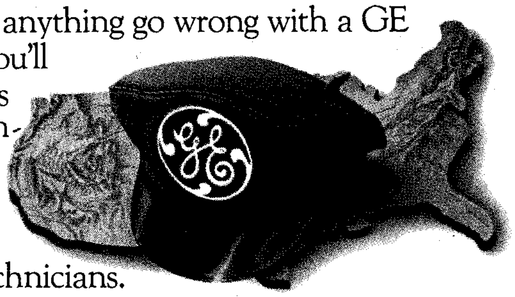

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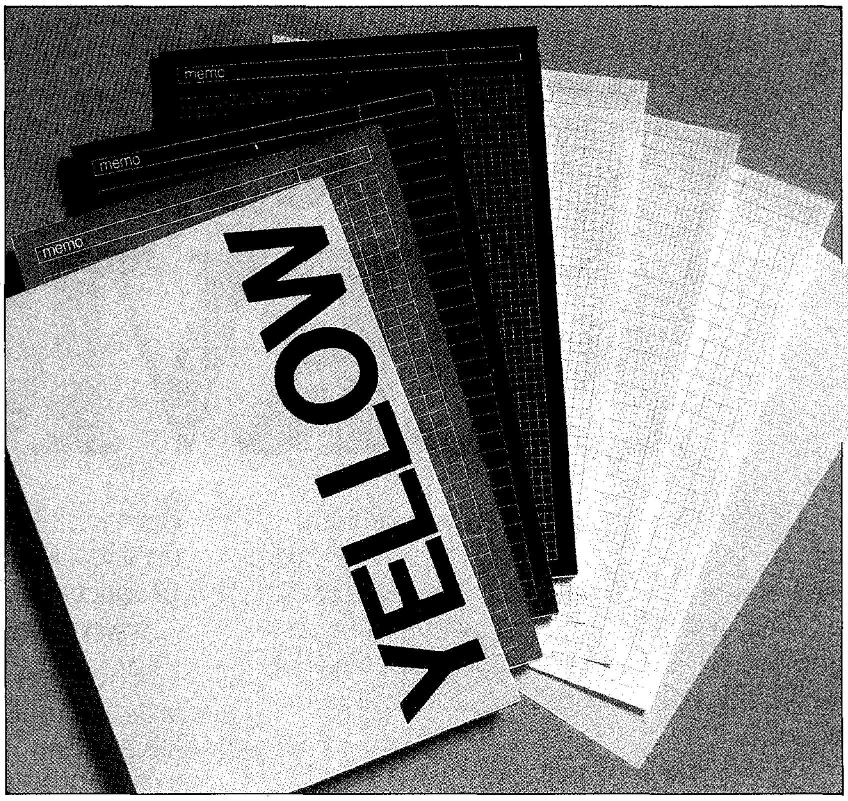
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YELLOW

It's a Pad, Pad, Pad, Pad World

We're making our list and checking it twice, but this year we're doing it on these colorful notepads ($2.25 each). The Yellow pad is self-explanatory. The patterns on the pages of the others—horizontal lines, small and large graph grids—are telegraphed on the shiny covers.

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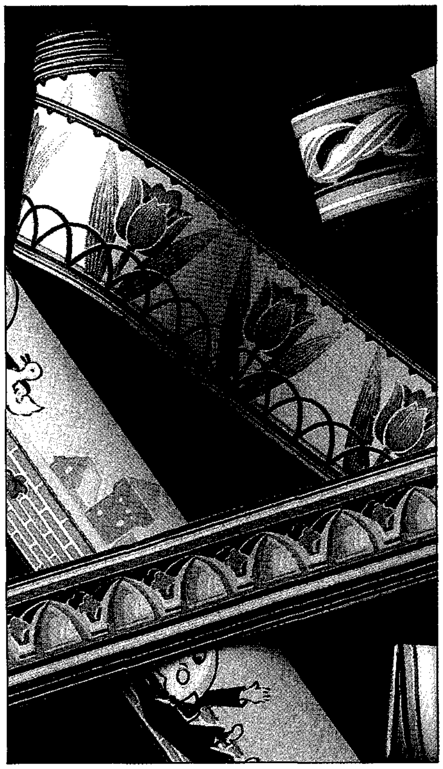

Wall Caper

Being rich never went out of style, but rich-looking rooms did, replaced by the cool white that was snapped up fast by cost-conscious New York landlords. Now that a certain grandeur is creeping back into interiors, those white walls are crying out for color. What better to lavish on them than vintage wallpaper, made in the days when wallpaper was made of *paper.* Paul Steven Miller and an associate have collected these real papers, dating from the forties and fifties, from around the country (and have even used them in apartments they have designed). Their collection has an extra fillip: lush borders that make up for the architectural sterility of all those high-rise boxes. Single rolls of the paper run from $20 to $35. The borders start at $3.50 a yard.

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Photographs: top, Aaron Rezny; bottom, Tom McCavera.

Glaze of Glory

Oh, how we love to eat crème brûlée. And oh, how we never can make it right. Everything's fine till it's time to caramelize the sugar. Yes, we blend the cream and egg yolks, and no, nothing curdles. But when we pop it under our quixotic broiler, it either burns or doesn't brown enough, and our crème brûlée looks like a Rorschach. But we took our problem to that wizard of the kitchen Fred Bridge, and now we have the G.I.D. electric salamander, and success is ours every time. We just plug this magic wand in, let it heat for three minutes, and pass it closely over the surface of the sugar—or any topping. A tiny flame will appear, and browning or caramelizing takes place instantly. The list of uses is endless: the Mornay sauce on eggs florentine, the marshmallows on top of yams, chicken tetrazzini, potatoes Anna in case the oven doesn't crisp the top, coquilles Saint-Jacques, a last-minute pass over broiled mushrooms, grilled steak that looks too indoorsy, and—forgive us for this one—macaroni and cheese for kids who despise white food. The salamander is $145, and although it uses 110 volts, it requires an adapter for American outlets. **—Barbara Costikyan**

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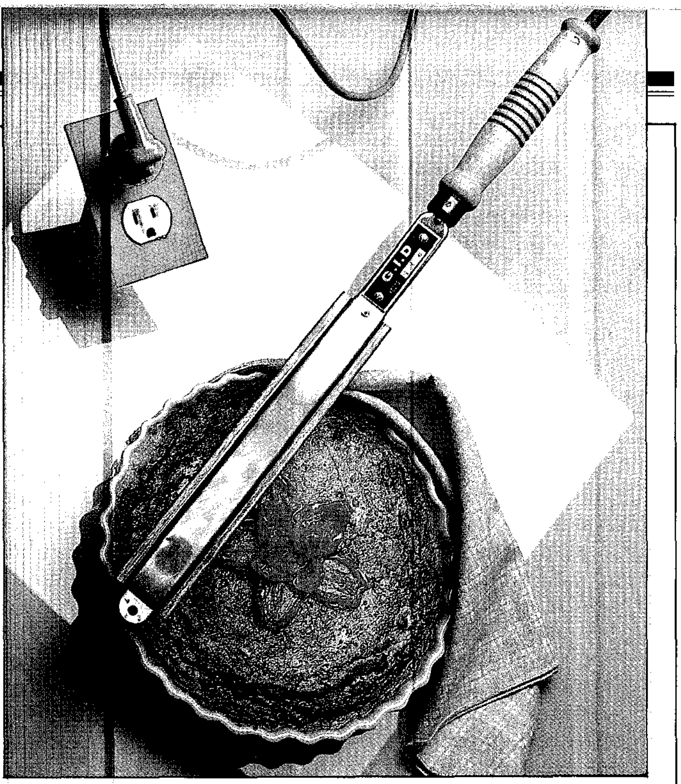
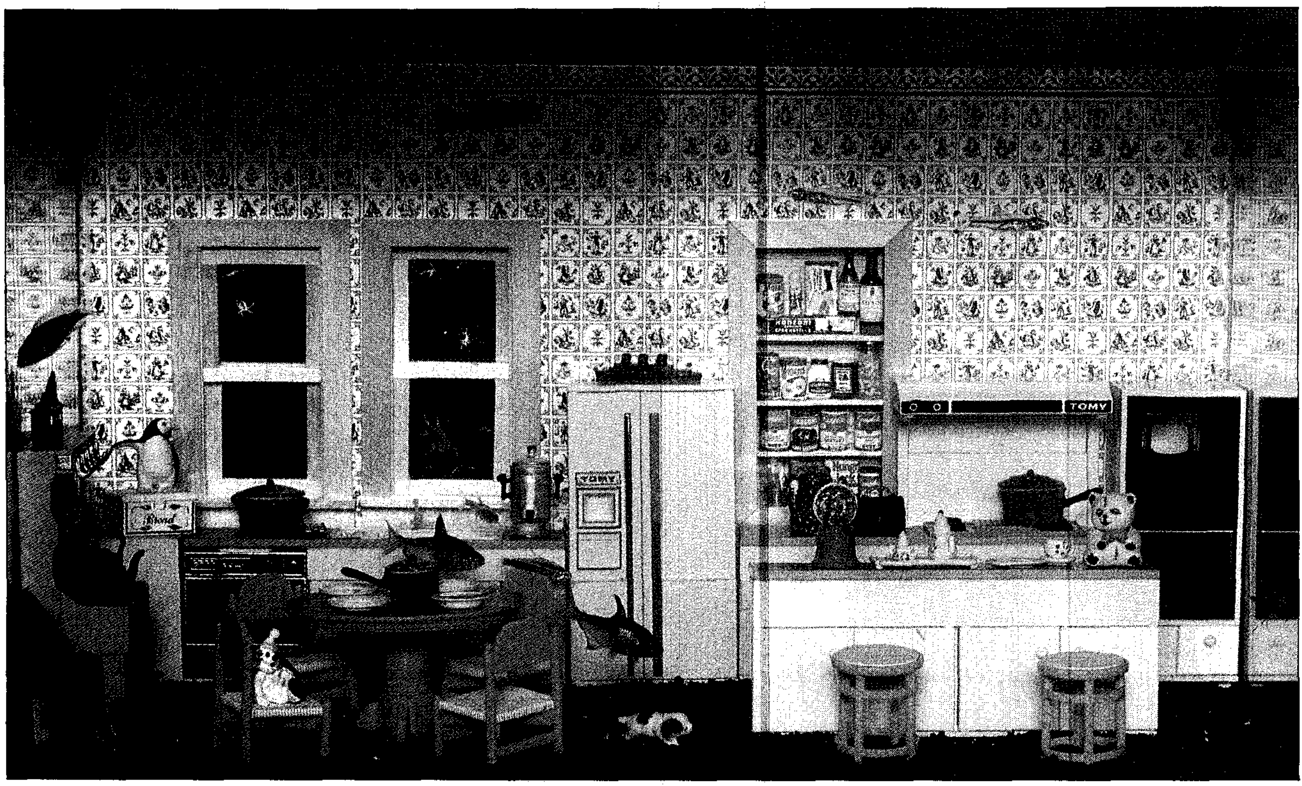




Art and Sole

Mysterious and wonderful things have been perpetrated in the name of conceptual art. Certainly in this category are Joey Skaggs's "aquatic-assemblage art tanks"—aquariums to the rest of us. Are these creations just another expensive joke? Well, perhaps. After all, they are $1,500 each. But, frankly, we were charmed when we entered Skaggs's darkened Greenwich Village apartment and found ourselves surrounded by a whole "railroad flat" of glowing fish tanks—a bedroom, a kitchen, a bath-dressing room, and a living room. We stood there transfixed as the neon tetras and the fancy-tailed guppies darted under the ironing board in the bathroom and cruised the kitchen in search of a snack. The details are winning—the pedestal table, the dollhouse wallpaper, the groceries in the kitchen cupboards—and the furnishings are all plastic or coated with a waterproof sealer (to ensure a long life for them *and* for the fish). Tanks are sold individually and without fish, but Skaggs provides a list of suitable finny residents. What else would one expect of a prankster and media manipulator who once publicized a dog bordello and who, in the late sixties, led a tour group of "hippies" through suburban Queens?

ART TANKS/*260-6371*

Photographs: top, Michael Watson (crème brûlée courtesy of Sarabeth's Kitchen); bottom, Irene Stern.

Opera/Peter G. Davis, John Simon

'CARMEN' A LA MODE

"...Peter Brook' version is both farce and disaster, wandering aimlessly about in a musical and theatrical void..."

WHAT IS AN AGING *enfant terrible* o DO when inspiration runs dry? Head for Paris, of course, surely the mos culturally impoverished corner o the world, where any arid aesthetic c nceit can take on the veneer of an exc ingly relevant artistic issue. I see no other explanation for the curious succ ss of Peter Brook's **La Tragédie de Ca men.** This 80-minute condensation of Bizet's opera opened to great *réclame* two years ago at the director's Parisian headquarters, Les Bouffes du Nord, and after a European tour the production has now settled into the Vivian Beaumont Theater amid a barrage of media hype. In 30 years of *Carmen*-watching—from Risë Stevens to Marilyn Horne, from Rita Hayworth to Dorothy Dandridge—I have never seen a more feeble dilution of an opera which, up to now, had always seemed virtually indestructible.

The basic premise behind *La Tragédie de Carmen* has a familiar hollow ring. Brook was apparently determined to do Bizet a favor and blow a century's worth of dusty tradition off the work by deleting all the decorative elements that soften the raw, earthy, violent edge of Prosper Mérimée's original novella. Surely the composer, poor thing, would have done the same had he been fortunate enough to live in our enlightened times. (How many misbegotten operatic projects have used that dreary cliché to justify thems lves?) So away with the chorus, all the minor characters, and even the orche ra—a chamber ensemble of fourte n instrumentalists plays what is left of the score, awkwardly reordered and neptly arranged by a third-rate composer named Marius Constant.

All of this could possibly be ac epted as just another à la mode gl ss on *Carmen*—there have been doz ns of them over the years, even some that work on their own terms—but rook's version wanders aimlessly abou in a theatrical and musical void. Ye, perhaps Bizet did prettify Mérimée to satisfy the operatic conventions of his day, but he managed to create characters that still fascinate singers and audiences after more than a hundred years. Part of the opera's continuing vitality arises from the ambiguous natures of Carmen and Don José, who can be, and have been, interpreted in any number of valid ways without altering a note. By throwing away half the score, Brook has reduced both roles to empty shells, zombie-like creatures who are meaningless as either human beings or abstract symbols. The bare outline of the plot is retained, but we never know who these people are, nor do we care, as they enter out of nowhere, fuss about for no apparent reason, and suddenly disappear whenever it suits the director's convenience.

ardboard Carmen: *Schuman—like the rest, no chance to act.*

Different singers can make a slight variation in the general quality of a performance—there are alternating Carmens and Josés, five each, and I saw two casts. The first was headed by Cynthia Clarey, a strictly operetta gypsy, and Howard Hensel, a wooden and vocally inadequate José. Patricia Schuman managed to convey more of Carmen's dangerous allure, making whatever capital she could from the remnants of her role, and Laurence Dale responded to her blandishments with a certain sullen strength. Micaela has been toughened into a stalwart country lass, and Escamillo swaggers about, much as usual, but neither character stays around long enough to suggest more than a passing diversion. Zuniga survives as a pure plot device, while the part of Lillas Pastia, the innkeeper, has been upgraded, partly to provide gratuitous comic relief and partly to arrange stage props. Neither cast I saw drastically transformed the overall flat effect of the piece. But then, the performers are so tightly locked into a narrow, one-sided concept that there is little for them to do except follow instructions. This is very much Peter Brook's *Carmen*, and he has so thoroughly diminished the material that even the most potent singing actor would end up looking like a cardboard cutout.

What really worries me about the fashionable success of *La Tragédie de Carmen* is that it will encourage Brook to perform similar "rescue operations" on other operas. The director has already indicated as much in a recent *Opera News* interview: "I would say the greatest challenge now, at this point in the twentieth century, is to replace—in the minds of performers and audiences—the idea that opera is artificial with the idea that opera is natural." Thank you, Mr. Brook. Is he really so fatuous, or just hopelessly naïve? I have been hearing directors make that routine pronouncement ever since I first became interested in opera around the age of ten. There may be much wrong with opera today, but the situation is unlikely to be improved by rewriting the standard repertory to suit the taste of a director who has so little faith in Bizet, Verdi, Mozart, or Wagner. These self-appointed saviors only suc-

Photograph by Martha Swope.

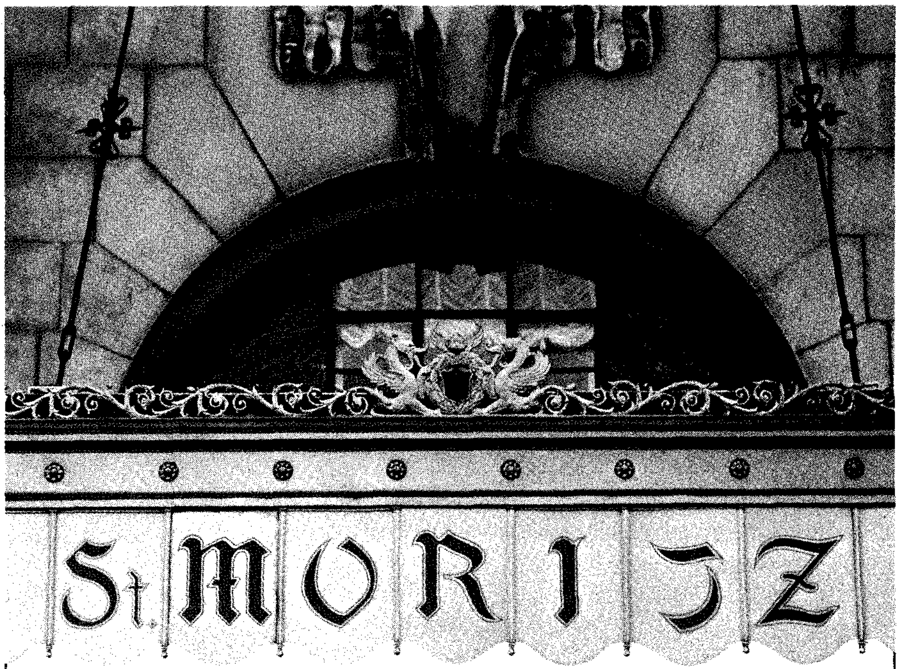
ceed in distorting masterpieces, squashing singers' personalities, and devising such monuments of artificiality as *La Tragédie de Carmen.* —**P.G.D.**

Simon: Kabuki and Slapstick

WHETHER ONE TAKES THE POSITION OF A. W. Raitt, the biographer of Prosper Mérimée, on whose novella Bizet's *Carmen* is based, that "whatever the musical and dramatic merits of the opera, it is . . . no more than an emasculated and prettified version of Mérimée's tale [lacking its] savage power," or whether one feels like Debussy that the opera is a "masterpiece," even if, as Ned Rorem observes, made "perfect" in part by its "exquisite banality," two things are certain: First, both tale and opera strove, though the former more successfully than the latter, for realism (Bizet had to fight his famous co-librettists ferociously to retain some of the story's realistic bite); and, second, the opera is, as Rorem points out, "half choral," and "the choruses do form the most beautiful moments." Yet Rorem also says, somewhat inconsistently, that one can "conceive a *Carmen* without chorus." Since he wrote this in 1978, the year Peter Brook decided on such a stripped-down *Carmen,* Rorem may have been the unwitting inspirer of this disaster.

If you engage Jean-Claude Carrière, as Brook did, to write a one-act libretto pared down to 80 minutes and harking back more closely to the novella, it would seem that the emphasis would be on greater, i.e. Mériméan, realism, and on preserving the story's odd mixture of pedantry, irony, matter-of-factness about brutal events, and shrewdness about psychological details. But the few incidents from the tale that Brook's *La Tragédie de Carmen* incorporates are scarcely those that enhance its realistic flavor. If, on the other hand, you love the musicality of it all—"not profound [but] full of vitality," as Tchaikovsky, whose favorite contemporary opera it was, put it—you do not omit those choruses and more besides, and you do not hire Marius Constant to rescore what's left for a slightly larger than shipboard orchestra of fourteen players.

What Brook has done is to turn *Carmen* into combination Grotowskian "poor theater," Kabuki or even Nō drama, and collegiate burlesque. Both Mérimée's Spanish locale, deromanticized by any number of stylistic means but still retaining its picturesque exoticism, and Bizet's essentially veristic opera need every bit of atmospheric detail, local color, interplay between individuals and their milieu, and sufficiently unhurried pace to allow the characters to take on life—or, if you wish, death—and give the work, in either form, meaning: lust for personal freedom and



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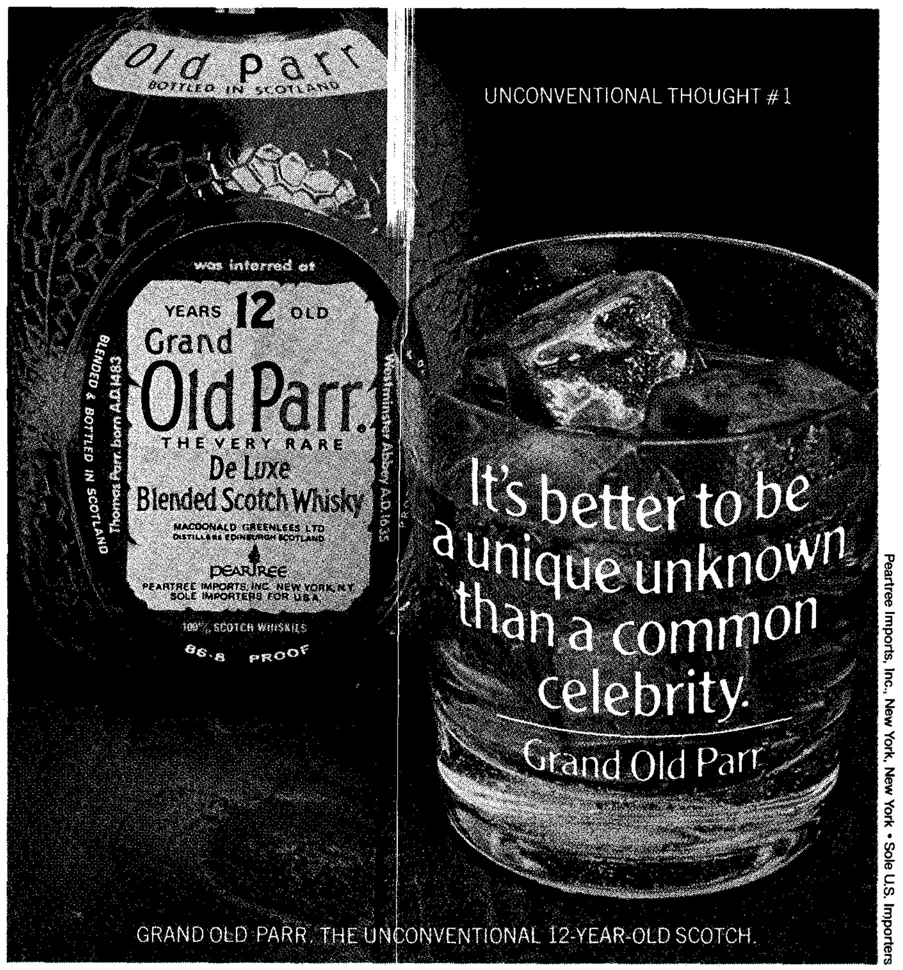

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slavish pursuit of lust or love combining into a kind of fatality that drags Carmen and all those involved with her to doom.

If you present this against scenery that is no more than sand, a pale of unpainted planks, and two doors manifestly leading nowhere specific; if you cut out so many characters, incidents, dialogue, and music that things happen at the frantic tempo of a silent-comedy one-reeler; and if there is not enough genuine sensuousness and sensuality (other than the vulgarity of, say, a supine Carmen running her foot up Zuniga's leg and crotch) to fashion a sense of fate from them that, at last, can crush the characters . . . well, then you are left not with the tragedy of Carmen (or of anyone else) but with the farce of Peter Brook.

The slapstick of it! Carmen squatting from the start for quite a time centerstage under a mantle with two big eyelike holes in it from under which her arms periodically protrude—a cross between a ragbag Norn and a comic-strip octopus; Don José running the rope that ties Carmen's wrists through a pulley materializing out of nowhere, and thence through the hilt of his sword, so that as he falls asleep and she tries to take off, the sword comes flying out of its scabbard; Lillas Pastia as a stand-up comic treating the audience to a cheap spiel partly in English; García, Carmen's fierce husband, looking like a vaudeville bandit, loping back after an offstage knife duel with José and picking the softest pile of cushions to fall face forward on and die; Escamillo shutting up Lillas, who joins in the Toreador Song, by pulling the latter's hat over his mouth—these and several more such are Brook's tragic contributions. And when you consider that most of the props are picked up from a chair in full view, you get a further sense of Brook's Grotowskianizing—or is it *japonaiserie?*

Brook's respect for Bizet is painfully clear from the cuts, but what about his respect for Mérimée? Take the wonderfully character-revealing moment in the tale when the gypsy, disgusted that José won't slit the throat of her latest john, the narrator, throws José "a look of profound contempt, then, having sat down Turkish-fashion in a corner, selected an orange, peeled it, and proceeded to eat it." In Brook and Carrière this turns into Escamillo's squeezing the juice of an orange into the upturned mouth of Carmen—another oral-sexual symbol, like her suggestive licking of a cigar she's about to smoke.

In the two casts I caught out of the five, none of these so-called singing actors could act very much (no real chance here), though some sang well enough for me to want to catch them in Bizet's rather than Brook's *Carmen.* ■

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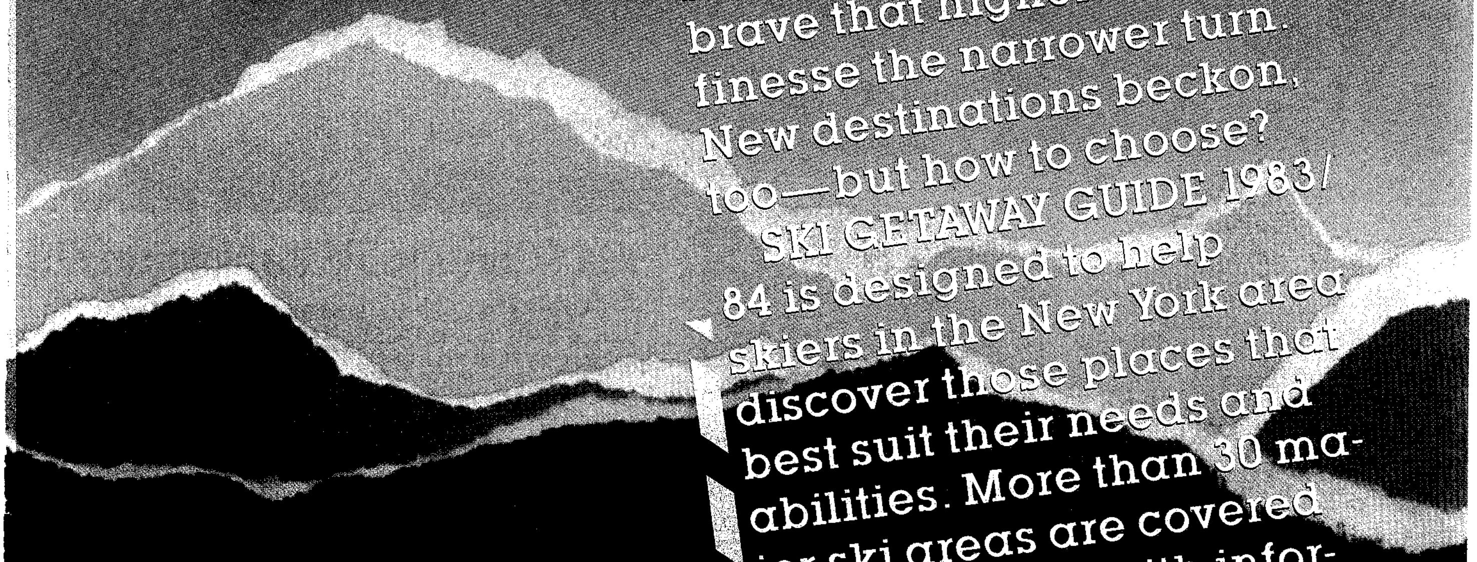

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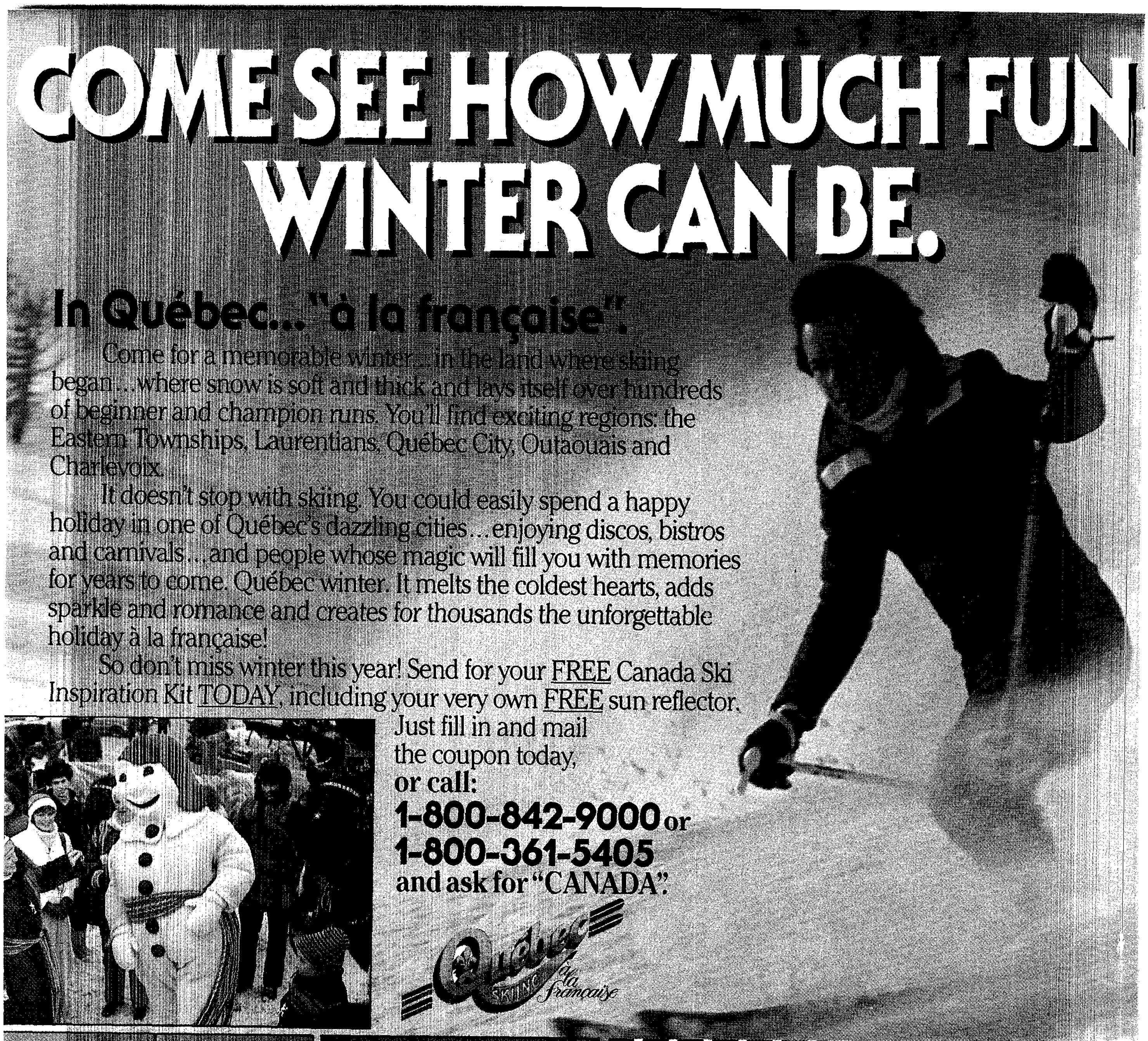

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Reporter: Carol Feder
Editor: Susan Breslow
Designer: J. Heron

SKI Getaway

To find out more about a particular ski facility, call the information number and ask for a free brochure. The reservation numbers found in the listings connect you with either the on-site lodging or the area's chamber of commerce. By making reservations early, you stand a better chance of getting the accommodations you want—and you'll have that much more time to look forward to your ski getaway.

POWDER RIDGE SKI AREA

Middlefield, Connecticut

This modest-size mountain is ideal for beginning skiers; there's little chance that a wrong turn will lead to a slope beyond their abilities. **Driving time from N.Y.C.:** 1½ hours. **Vertical:** 500 feet. **Trails:** 15. **X-C:** 6 miles. **Lifts:** 4 chairs, 1 rope tow. **Snowmaking:** 85%. **Information:** (800) 243-3377.

VERNON VALLEY/GREAT GORGE

Vernon, New Jersey

An hour's drive from New York City, this mammoth ski area has 52 trails stretched over three mountains and can cover all of them with machine-made snow. Night skiing goes on until at least 10:45 P.M. every day, making Vernon Valley/Great Gorge especially appealing to New Yorkers wishing to ski after work. Those who want to extend their stays can choose from a number of nearby hotels—or look into Great Gorge Village (201-827-7725), the area's slopeside condominium development. **Driving time from N.Y.C.:** 1-1½ hours. **Vertical:** 1,033 feet. **Trails:** 52. **X-C:** Nearby. **Lifts:** 14 chairs, 3 rope tows. **Snowmaking:** 100%. **Information:** (201) 827-2000.

BUTTERNUT BASIN

Great Barrington, Massachusetts

Seventeen trails on rolling terrain make Butternut popular with tri-state skiers up for the day, and the base lodge gives them an accommodating place to unwind before the drive home. Dramatic vistas abound at Butternut: The area's trails extend into the East Mountain State Forest. **Driving time from N.Y.C.:** 2½-3 hours. **Vertical:** 1,000 feet. **Trails:** 17. **X-C:** 10.2 miles. **Lifts:** 6 chairs, 1 Poma. **Snowmaking:** 95%. **Information:** (413) 528-2000.

BELLEAYRE MOUNTAIN SKI CENTER

Highmount, New York

The lower portion of Belleayre Mountain meets the needs of downhill beginner and cross-country skiers, while advanced and expert runs stretch across the entire mountain and start at the summit. **Driving time from N.Y.C.:** 2½-3 hours. **Vertical:** 1,265 feet. **Trails:** 25. **X-C:** 9 miles. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Snowmaking:** 24%. **Information:** (800) 942-6904.

CONCORD RESORT HOTEL

Kiamesha Lake, New York

At The Concord there's a beginner's hill, skiing for intermediate and advanced and ten miles of cross-country trails. A ski chalet, lounge and rental center service skiers at the alpine slopes. Winter sports abound at The Concord; a sampling includes tobogganing, snowmobiling and indoor and outdoor skating (equipment for rent). **Driving time from N.Y.C.:** 1½ hours. **Vertical:** 150 feet. **Trails:** 3. **X-C:** 10 miles. **Lifts:** 2 T-bars. **Snowmaking:** 100%. **Information:** (212) 244-3500.

HUNTER MOUNTAIN SKI BOWL

Hunter, New York

Hunter Mountain is extremely popular with New Yorkers for both its rugged skiing and equally vigorous *après-ski* activities. The 32 miles of slopes and trails spread over three mountains range from beginner to expert. This year, Hunter's snowmaking operation is monitored by computer. **Driving time from N.Y.C.:** 2½ hours. **Vertical:** 1,600 feet. **Trails:** 37. **X-C:** Nearby. **Lifts:** 9 chairs, 1 T-bar, 2 Pomas, 1 Pony, 2 rope tows. **Snowmaking:** 99.9%. **Information:** (518) 263-4223. **Reservations:** (800) 631-7811.

SKI WINDHAM

Windham, New York

Ski Windham terms its powdery machine-made snow "world class snow"—over 95 percent of this mountain (and it definitely is a mountain, with steeps and bumps as well as more gradual, family-style trails) is covered by snowmaking equipment. New this year at Ski Windham are four slopes and trails plus a chair lift to the summit. **Driving time from N.Y.C.:** 2½ hours. **Vertical:** 1,550 feet. **Trails:** 25. **X-C:** Nearby. **Lifts:** 5 chairs, 1 J-bar. **Snowmaking:** 95%. **Information:** (800) 342-5116.

CAMELBACK

Tannersville, Pennsylvania

One of the largest Pocono ski areas, Camelback has added another intermediate trail this season and refined and expanded its snowmaking capability. A large trail map informs skiers of the wait at lifts all over the mountain, and the times are updated hourly. **Driving time from N.Y.C.:** 2 hours. **Vertical:** 800 feet. **Trails:** 24. **X-C:** Nearby. **Lifts:** 8 chairs, 2 T-bars, 1 J-bar. **Snowmaking:** 100%. **Information:** (717) 629-1661.

JACK FROST MOUNTAIN

White Haven, Pennsylvania

Ninety-five miles from the George Washington Bridge, Jack Frost makes the most of its 600-foot vertical, all of which is covered by snowmaking. Eighteen slopes have been carved out of the Pocono woods. **Driving time from N.Y.C.:** Under 2 hours. **Vertical:** 600 feet. **Trails:** 18. **X-C:** 15 miles. **Lifts:** 6 chairs, 1 J-bar. **Snowmaking:** 100%. **Information:** (717) 443-8425. **Reservations:** (717) 443-8428.

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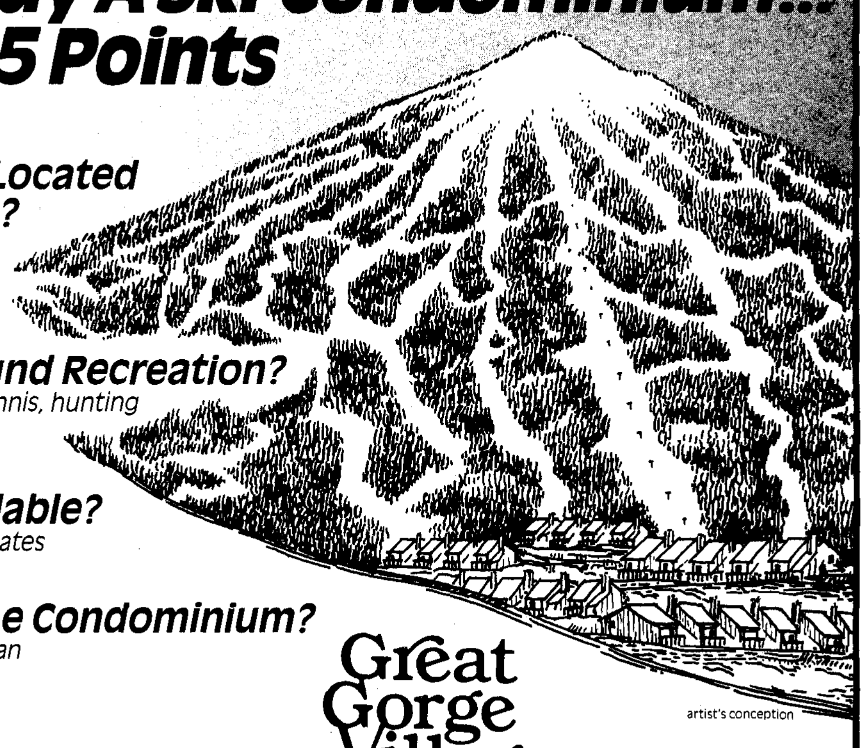

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The Scandinavian Ski Shop transports skiers via express bus to Hunter Mountain, Ski Windham and Highmount for day trips and to Stowe and Sugarbush for weekend excursions. ***Information:*** *(212) 757-8524.*

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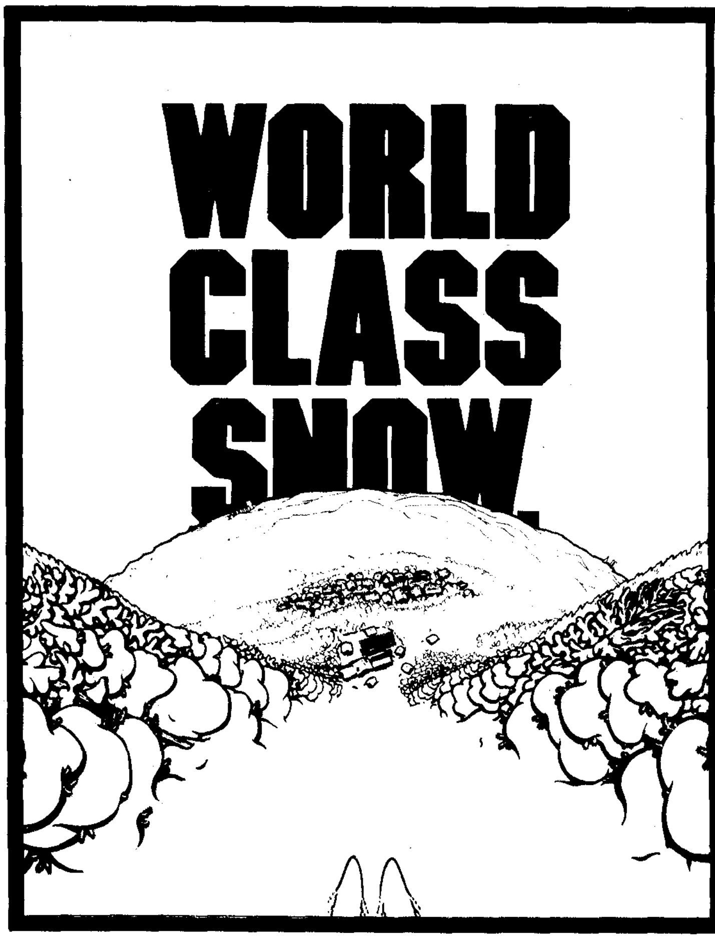
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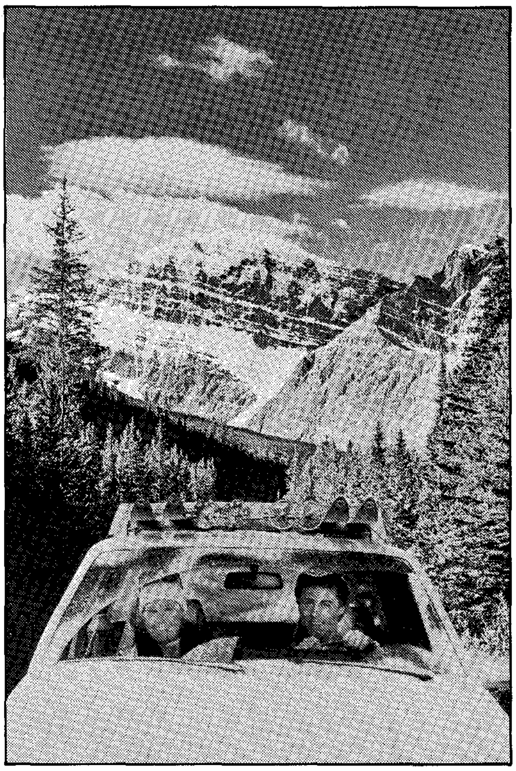

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JIMINY PEAK

Hancock, Massachusetts

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BROMLEY MOUNTAIN

Peru, Vermont

One of the first ski facilities opened in the country, Bromley has the advantage of a warming southern exposure. There's a Telemark program on the premises. A free shuttle bus takes skiers back and forth to Stratton, Bromley's sister area. **Driving time from N.Y.C.:** 4 hours. **Vertical:** 1,334 feet. **Trails:** 26. **X-C:** Nearby. **Lifts:** 5 chairs, 1 J-bar. **Snowmaking:** 83%. **Information:** (802) 824-5522. **Reservations:** (802) 824-6915.

KILLINGTON

Killington, Vermont

Spread over six mountains and encompassing 61 miles of trails for skiers of every level of expertise, Killington is the largest ski area in the Northeast. Sixteen lifts keep lines moving at this busy complex. New this year is a wide but steep expert run on Bear Mountain, a quad chair to service it, plus more snowmaking. Free "Meet the Mountains" tours (two hours long) assist newcomers in choosing which areas to ski. Hawk (800-451-4109) is a resort community of custom-built homes available for rental that surround Killington and other Vermont ski areas. **Driving time from N.Y.C.:** 5½ hours. **Vertical:** 3,060 feet. **Trails:** 90. **X-C:** Nearby. **Lifts:** 1 gondola, 13 chairs, 2 Pomas. **Snowmaking:** 56%. **Information:** (802) 422-3711.

MOUNT SNOW RESORT

Mount Snow, Vermont

This southern Vermont giant has long been popular with both socially minded singles and family groups who appreciate the extraordinary diversity of terrain. Prices of two-day adult lift tickets and all children's tickets remain at last year's rates. At the base of Mount Snow, condominium lodging is available. **Driving time from N.Y.C.:** 4½ hours. **Vertical:** 1,700 feet. **Trails:** 52. **X-C:** Nearby. The 5-mile Ridge Trail runs between Mount Snow and Haystack Mountain. **Lifts:** 2 gondolas, 12 chairs, 1 rope tow. **Snowmaking:** 72%. **Information:** (802) 464-3333. **Reservations:** (802) 464-8501.

OKEMO MOUNTAIN SKI RESORT

Ludlow, Vermont

This long-established ski area, with the fourth highest vertical drop in the state, has been undergoing refurbishing. There's a brand-new triple chair, along with eight more ski trails. At Okemo, even beginners can ski from the top of the mountain; the new Nor'easter trail is wide, with lots of turning room. Experts may opt for Okemo's steep glade trails or the narrow, twisting runs on the upper mountain. **Driving time from N.Y.C.:** 5 hours. **Vertical:** 2,150 feet. **Trails:** 53. **X-C:** Nearby. **Lifts:** 4 chairs, 5 Pomas. **Snowmaking:** 60%. **Information:** (802) 228-4041. **Reservations:** (802) 228-5571.

PICO PEAK SKI RESORT

Rutland, Vermont

Diverse skiing opportunities characterize Pico, ranging from expert runs to glade skiing for intermediates to wide, confidence-building novice slopes. Lift tickets cost only $20, good on any day of the season. Sunday-morning-only ticket is $14 for adults, $9 for juniors. **Driving time from N.Y.C.:** 4½-5 hours. **Vertical:** 1,967 feet. **Trails:** 30. **X-C:** Nearby. **Lifts:** 7 chairs, 1 T-bar, 1 Poma. **Snowmaking:** 40%. **Information:** (802) 775-4345. **Reservations:** (802) 775-1927.

STRATTON RESORT

Stratton Mountain, Vermont

The two-and-one-half mile long Wanderer is Stratton's new "Super Trail," a beginner and intermediate skier's delight. Stratton is opening a $1-million sports complex this year, which will offer indoor tennis and racquetball, a lap pool and Nautilus fitness room. All Stratton tickets and the lift portions of packages are honored at Bromley. **Driving time from N.Y.C.:** 4 hours. **Vertical:** 2,003 feet. **Trails:** 52. **X-C:** Nearby. **Lifts:** 9 chairs. **Snowmaking:** 45%. **Information:** (802) 297-2200. **Reservations:** (802) 824-6915.

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Kingfield, Maine

A new lift, more snowmaking and a new gladed area for skiing will soon be added to Sugarloaf/USA. There's a long (two-and-one-half mile) run for intermediates off the summit and an even distribution of novice, intermediate and expert trails. Skiers may stay in condominiums on the mountain at Sugarloaf or head into the rest of the Carrabassett Valley, dotted with lodges and restaurants. **Driving time from N.Y.C.**: 9 hours. (Or fly to Portland, 2 hours away.) **Vertical:** 2,637 feet. **Trails:** 44. **X-C:** Nearby. **Lifts:** 1 gondola, 7 chairs, 4 T-bars. **Snowmaking:** 50%. **Information:** (207) 237-2000. **Reservations:** (207) 237-2861.

CANNON MOUNTAIN

Franconia, New Hampshire

Opened 45 years ago, state-owned Cannon Mountain was the first area in the United States to offer a ski school and introduce racing trails. Its 80-passenger aerial tram delivers skiers to trails for intermediates and experts. **Driving time from N.Y.C.**: 6 hours. **Vertical:** 2,022 feet. **Trails:** 25. **X-C:** 5.1 miles. **Lifts:** 1 tram, 3 chairs, 2 T-bars, 1 Pony. **Snowmaking:** 42%. **Information:** (603) 823-5563. **Reservations:** (603) 823-5661.

JACKSON SKI TOURING CENTER

Jackson, New Hampshire

The Jackson Ski Touring Foundation is a nonprofit organization that maintains an 84-mile network of cross-country trails, more than 36 miles of which are machine-groomed. Jackson's five-day midweek pass allows skiers to sample touring centers at Waterville Valley, Bretton Woods and Balsams/Wilderness. At Jackson, cross-country equipment rental and lessons are available. Whitneys' Village Inn (603-383-6886) connects to the Touring Center's trails and offers all the traditional comforts of a country inn. **Driving time from N.Y.C.**: 6½ hours. **Information:** (603) 383-9355.

WATERVILLE VALLEY

Waterville Valley, New Hampshire

Site of two World Cup events in March 1984, Waterville Valley has kept lift-ticket prices the same as last season's, and children under twelve ski free if they're with an adult on a three-day or longer ski package. Skiers on five-and-a-half-day packages may take as many lessons as they wish; on alpine packages, there's free ski touring for a day with rental equipment included. Waterville Valley also has a limited-admissions policy to avoid overcrowding; waits on lift lines are guaranteed to be no longer than fifteen minutes. **Driving time from N.Y.C.**: 6 hours. **Vertical:** 2,020 feet. **Trails:** 37. **X-C:** 36 miles. **Lifts:** 8 chairs, 1 T-bar, 1 J-bar. **Information:** (603) 236-8311. **Reservations:** (800) 258-8988.

GORE MOUNTAIN SKI CENTER

North Creek, New York

State-operated Gore Mountain, in the Adirondacks, is one of the East's pioneer ski regions. Families, attracted by the many reasonably priced lodges, inexpensive restaurants and child-oriented activities in the Lake George area, select Gore for skiing. The mountain is notable for its extensive intermediate trails, several of which stretch over a mile. **Driving time from N.Y.C.**: 6 hours. **Vertical:** 2,100 feet. **Trails:** 41. **X-C:** 8 miles. **Lifts:** 1 gondola, 5 chairs, 1 T-bar, 1 J-bar. **Snowmaking:** 40%. **Information:** (518) 251-2411. **Reservations:** (518) 251-2612.

WHITEFACE MOUNTAIN

Lake Placid, New York

Site of the 1980 Winter Olympics, Whiteface Mountain is an impressively sized peak that challenges even world-class skiers. Less experienced skiers will also find numerous trails on which to test their abilities. Surrounding Whiteface, the Lake Placid area features an extraordinary atmosphere, where Olympic hopefuls mingle with weekend athletes, and a multitude of activities—tobogganing, dogsledding, snowshoeing, skating, bobsledding and sleigh-riding—gives variety to a winter-sports enthusiast's vacation. The Lake Placid Hilton (518-523-4411) is right in the center of town. Many of the rooms at the Holiday Inn in Lake Placid (518-523-2556)

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overlook the lake. **Driving time from N.Y.C.:** 5½-6 hours. (Clinton Aero Airlines (518-561-4350) flies fifteen-seat planes from La Guardia to the nearby Saranac Lake Airport.) **Vertical:** 3,216 feet. **Trails:** 28. **X-C:** Nearby. **Lifts:** 6 chairs, 1 T-bar, 1 J-bar. **Snowmaking:** 83%. **Information:** (518) 946-2223. **Reservations:** (518) 523-2445.

JAY PEAK
Jay, Vermont

Close enough to the Canadian border to feature bilingual signs, Jay Peak moves skiers with the only aerial tram in Vermont. With an average yearly snowfall of 275 inches, the area has one of the best natural snow covers in the East. Three-day packages at the slopeside Hotel Jay offer meals, lodging and skiing for $199. **Driving time from N.Y.C.:** 7½ hours. (Or fly to Burlington, an hour away.) **Vertical:** 2,100 feet. **X-C:** 12 miles. **Trails:** 30. **Lifts:** 60-passenger tram, 2 chairs, 3 T-bars. **Snowmaking:** 30%. **Information:** (800) 451-4449. **Reservations:** (802) 988-4363.

MAD RIVER GLEN
Waitsfield, Vermont

Down the road from Sugarbush Valley, Mad River Glen's steep, plunging trails have earned the area its "most challenging" reputation. Intermediates will enjoy spectacular mountain scenery from the top of the double chair. **Driving time from N.Y.C.:** 6 hours. **Vertical:** 2,000 feet. **Trails:** 25. **X-C:** Nearby. **Lifts:** 4 chairs. **Snowmaking:** 15%. **Information:** (802) 496-3551.

SMUGGLERS' NOTCH
Smugglers' Notch, Vermont

At Smugglers' Notch, three major mountains surround a well-designed resort village. Each mountain caters to one level of skiing expertise: Madonna draws experts, Sterling's trails challenge intermediates and Morse is where beginners learn to ski. Five-day "Club Smugglers'" package includes lodging, ski pass, classes, tennis, swimming, hot tub, sauna, dinner and entertainment for $279. **Driving time from N.Y.C.:** 6 hours. (If you fly to Burlington, the resort will, for a fee, arrange to pick you up.) **Vertical:** 2,610 feet. **Trails:** 36. **X-C:** 23 miles. **Lifts:** 4 chairs, 1 rope tow. **Snowmaking:**

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STOWE SKI AREA

Stowe, Vermont

On 4,393-foot Mount Mansfield, there are 29 trails that average over a mile in length. Because Spruce Peak (Stowe's 3,250-foot mountain) faces southeast, the teaching area there is fairly warm. There is a shuttle bus between Spruce Peak and Mount Mansfield. In the nearby Currier and Ives-type village of Stowe are museums, sleighriding, unusual shops and excellent restaurants. There is free bus service between Stowe Ski Area and the village. **Driving time from N.Y.C.:** 6½ hours. (Or fly to Burlington, 45 minutes away.) **Vertical:** 2,350 feet. **Trails:** 42. **X-C:** Over 100 miles. **Lifts:** 1 gondola, 8 chairs, 1 T-bar. **Snowmaking:** 54%. **Information:** (802) 253-7311. **Reservations:** (802) 253-7321.

SUGARBUSH VALLEY SKI RESORT

Sugarbush Valley, Vermont

Located inside the Green Mountain National Forest, Sugarbush offers trails of every description divided between its two mountains. At the Sports Center, there's indoor tennis, squash, swimming, Universal equipment and salons for massage and tanning. Large concentration of slopeside housing and fine restaurants. "Sugarpass" packages include accommodations, unlimited skiing, meal credits. **Driving time from N.Y.C.:** 6 hours. (Or fly to Burlington, 55 miles away.) **Vertical:** 2,600 feet. **Trails:** 76. **X-C:** Over 50 miles. **Lifts:** 1 gondola, 10 chairs, 1 T-bar, 2 Pomas. **Snowmaking:** 41%. **Information:** (802) 583-2381. **Reservations:** (800) 451-5030.

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Stowe, Vermont

Thirty-six miles of cross-country trails, one-third of which are groomed regularly, wind through mountain and forest around the lodge, which also serves as touring center. **Driving time from N.Y.C.:** 6½ hours. **Information:** (800) 826-7000.

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GRAY ROCKS

St. Jovite, Quebec

Founded in 1906, Gray Rocks is known for the elegance of the hotel at its base. At Gray Rocks' ski school, a skier may take two-hour lessons twice a day. **Vertical:** 620 feet. **Trails:** 18. **X-C:** 12 miles. **Lifts:** 3 chairs, 2 T-bars. **Snowmaking:** 85%. **Information:** (819) 425-2771.

PARC DU MONT-SAINTE-ANNE

Beaupre, Quebec

At the government-operated Mont-Sainte-Anne, 30 runs pour down its 2,050-foot vertical. Skiers may view the St. Lawrence River (mostly ice-clogged in winter) from Mont-Saint-Anne's summit. **Vertical:** 2,050 feet. **Trails:** 30. **X-C:** 110 miles. **Lifts:** 1 gondola, 5 chairs, 4 T-bars, 4 J-bars, 1 Pony. **Snowmaking:** 58%. **Information:** (418) 827-4561.

MONT-SUTTON

Sutton, Quebec

At Mont-Sutton all trails connect, and skiers of varied skill levels may create their own courses. Since trails twist and turn, skiers continually come upon unexpected vistas. Accessible to skiers who stay in the town of Sutton are the slopes of Bromont, Mont-Orford, Owl's Head and Mont-Glen. **Vertical:** 1,500 feet. **Trails:** 31. **X-C:** Nearby. **Lifts:** 5 chairs, 1 T-bar, 1 Poma. **Snowmaking:** 5%. **Information:** (514) 538-2646.

STATION MONT TREMBLANT

Mont Tremblant, Quebec

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	2/25-26	Sports Car Races
Hague	2/17-19	Nat'l. Ice Auger Championships
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North Creek	2/27	Nat'l. Para-Ski Championships
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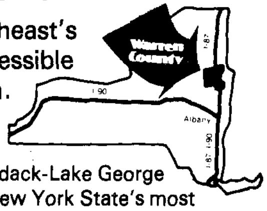

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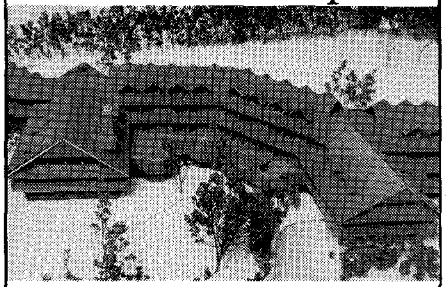

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CLOTHING TO KEEP A SKIER WARM

The time to buy skiwear is before you arrive at the ski area. Start from the skin side and work your way out. The best protection against cold is a warm inner layer, and these days that means polypropylene underwear, about $20 each for tops and bottoms.

Ski clothing should be layered in order to trap warm air, but the layers needn't be thick. Long underwear, topped by a turtleneck, then a sweater plus a parka or windbreaker is usually adequate.

A backpack ($8-$30) is handy for cross-country skiers who perspire and will want to shed a layer or two.

If you already own a serviceable jacket you may not need a ski parka. Do add an inexpensive pair of ski overalls or warm-up pants (about $40-$55). Insulations such as Thinsulate®, down and Hollofil® II are lightweight and warm.

Good quality ski mittens ($15-$40) or gloves ($15-$30) with liners ($4-$10) are a necessity. Check at your ski shop for small handwarmer packets that become activated by contact with oxygen. There are also ski poles with heating elements built into the grips.

Another important item to have is a pair of excellent quality sun glasses; you don't need to invest in goggles ($12-$60) for your first trip. Get a face mask ($10-$20) if you're skiing in very cold weather or are prone to frostbite.

Choose socks ($4-$9) carefully. Clean socks are warmer than dirty ones. And don't think that the more socks you wear, the warmer your feet will be. Too much material will restrict your movement. Also, leave enough room to trap a layer of warm air between sock and boot. (The same principle applies to other garments: Don't wear too much clothing or bundle yourself too tightly.)

LESSONS

If you're going skiing for the first time, plan to take lessons—formal group lessons, that is, not just pointers from your friend who's been skiing for a while. Good, all-inclusive packages of equipment rental/lesson/lift ticket run about $35 a day. Group lessons are preferable to private lessons (and much cheaper), since you'll be paired with other neophytes in the same predicament and anxiety is quickly laughed away. Look into the introductory packages offered at nearby areas such as Vernon Valley/Great Gorge in New Jersey, Hunter Mountain in New York and Camelback and Jack Frost in Pennsylvania.

EQUIPMENT

So you liked your first time on skis? Now it can get to be even more fun, as you decide what equipment to buy. But for the first several weeks of your skiing career, continue renting: You'll most likely be skiing on progressively longer skis as your ability improves. This means your first investment should be boots, which ought to be snug-fitting but comfortable. Don't fall for the old belief that boots have to hurt at first to really perform—they don't; they should feel good right away. Boots that are warm, comfortable and perform well can be found for $80-$250.

Skis and bindings are next. Skis for a developing intermediate skier can cost between $150-$200, and bindings run between $50-$145. Ski-and-binding-combination-package prices can cut this expense to approximately $180 for the set, so shopping around is definitely worthwhile. Poles cost between $10-$40 per pair.

THE SKI SHOP

The best place to start any excursion to the world of skiing is at a local ski shop or sports specialty store. It's quite likely you'll find some wardrobe and equipment items on sale. Don't be intimidated by racks of sleek and costly designer clothing and space-age, high-tech mechanical contrivances, supposedly necessary for gliding around in the white stuff. The sales staff should be helpful and willing to answer all your questions; after all, they'll want you as a repeat customer. So walk in, give them an idea of your level of skiing expertise, raid their ski-resort-brochure rack and price the essential items mentioned earlier. Most of the people you'll meet through skiing will be warm and friendly, salespeople included. That's one of the advantages of the sport, no matter how much money you're spending.

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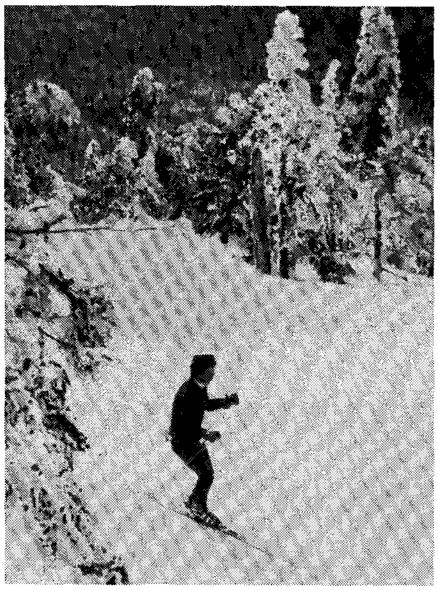

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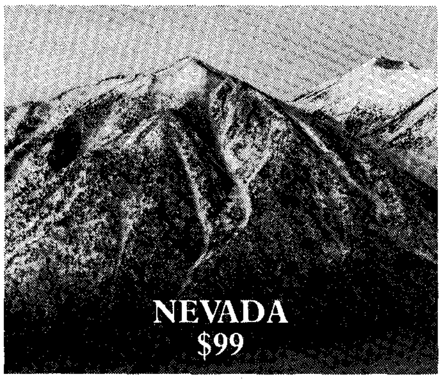

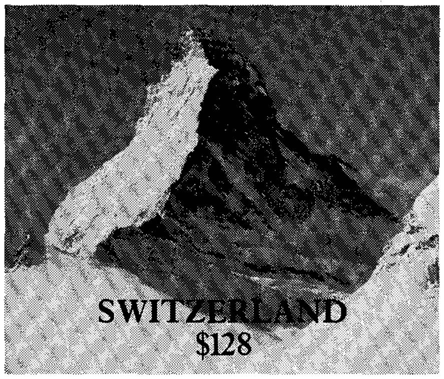

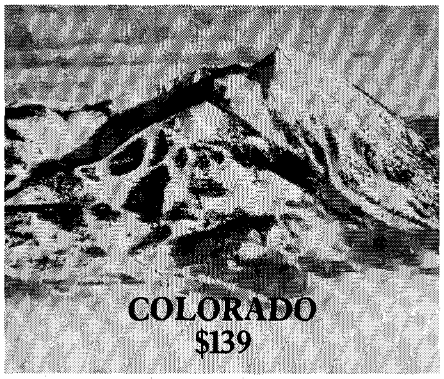

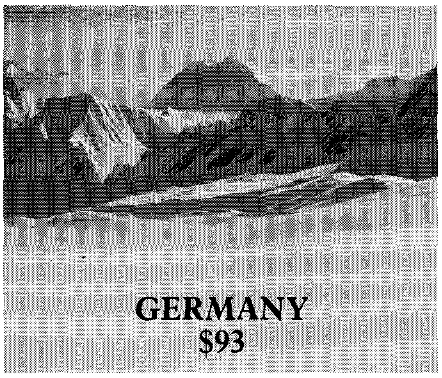

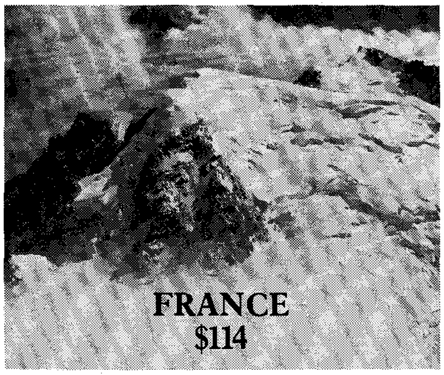

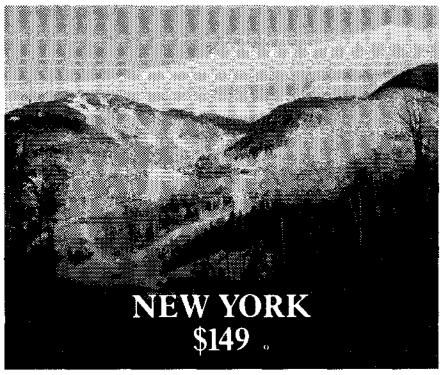

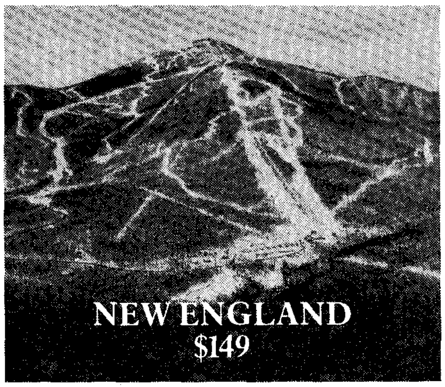

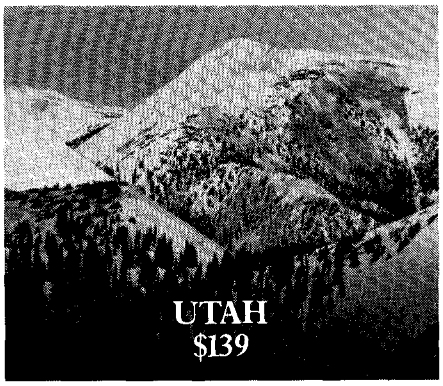

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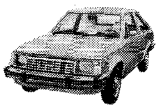

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Art/Kay Larson

THE MERITS OF MESSINESS

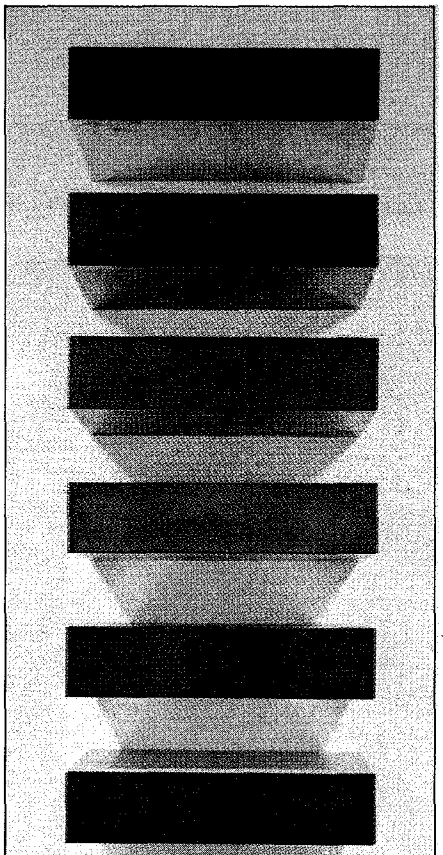
> "...You can look back on this rude hybrid and see just how much Judd's early minimalism shared with early pop art..."

FOR SOME REASON, THE LAST FEW months have been rich in revivals. Is it a function of postmodernism's hunger for historical fodder? Or a result of the speed with which all eras of art are now served up for the delectation of audiences? Whatever the case, the appetite for minimalism is now keen. The Whitney Museum has lately been showing "Minimalism to Expressionism," a short course covering two decades of painterly evolution from sleek to sloppy. The Whitney's sense of decorum has kept the selections free from embarrassing or unsettling concoctions. You'll find more to chew on in the presentation of eleven early works of sculpture and painting by **Donald Judd,** one of a sequence of reminiscences about the early sixties organized by Blum Helman Gallery.

By the late sixties and early seventies, Judd's uncompromisingly purist boxes, ramps, and shelves had established a tone of high-mindedness in post–Abstract Expressionist sculpture. The few works here from 1965 and earlier, on the other hand, are fascinatingly rough. Some of us will remember them firsthand, but many of us (including myself) have seen them only in reproduction, and it's instructive to compare one's memory of a photolithograph of a photograph of a sculpture against the real thing. In the very early works, the surprise lies in their sloppiness; later on, it's Judd's brilliant, sensual color that strikes you. Neither quality is given much credence in the official explanations of Judd's pioneering role in minimalism. Maybe now we can believe him when he protests—as he has in the past—that an artist's path of development is "messy," that is, groping, intuitive, sloppy.

Judd's first painting here is messy with a vengeance. In 1961, two years after Frank Stella had purged his work of everything but black, Judd was still spattering Masonite with thick globs of orange-red Liquitex mixed with lumps of black sand. This remarkably ugly painting resembles a swatch of volcanic terrain borrowed for its "art potential"—a symptom of the final decay of Abstract Expressionism. Judd had been writing devastatingly acerbic art criticism for several years, so he was well acquainted with Stella's black pinstripes and Dan Flavin's wall-mounted fluorescent lights. Those works had announced the beginnings of an era of radical simplicity. But there are only two signs in this painting of Judd's preference for clean living: a loopy geometric image inscribed in nice straight lines over the mucky background, and that bright cadmium red, which presents itself to the eye as a piercing Day-Glo orange. At the time, the color would have been provocative—certainly one that no Abstract Expressionist would ever use.

The next year, Judd turned transitional. Into another sandy cadmium-red surface he sank a foot-long letter *O,* lifted from a sign somewhere, and laid on its side—a bit of "sculpture" protruding into a painting. The *O* is of Plexiglas in a garish chartreuse yellow that raises havoc against the Day-Glo Liquitex. This excruciating combination produces a very odd, ugly, deformed painting with the seeds of something new in it. You can now look back on this rude hybrid and see just how much Judd's early minimalism shared with early pop art.



Pure: *An untitled 1967 work by Donald Judd.*

It had to be that way. By the late fifties, Abstract Expressionism had exhausted the heroic possibilities inherent in heavily worked, artery-clogging fields of fat, gooey pigment. A bold, clean act of surgery was necessary to cut away the life-threatening ambiguities. Judd had already found cadmium red, which was just garish enough to eliminate any subtleties. And in that yellow *O* he appropriated an object from the "real" world of commerce, where signs meant exactly what they said and nobody ever saw the traces of the sign painter's hand. It was an idea much in the air. By turning to a commercial source, artists could avoid any trace of Abstract Expressionism's sloppy personal metaphors. Flavin had already commandeered fluorescent lighting fixtures. Andy Warhol would later discover the prefabricated unambiguousness of a Brillo box. And Robert Smithson in the mid-sixties would track down the ultimate prefabricated objects: rocks in a New Jersey quarry, forged by geological processes as remote from the actions of the artist as the artist was from creation itself.

In the sixties, existentialism's private angst was boring. Action was what mattered. The sixties needed to find its art—and its heroes—already out there in the world, not locked away in some interior emotional space that needed "interpreting." The civil-rights movement, the hippies, the Vietnam War—from the perspective of hindsight all the social movements of the decade seem motivated by the common American desire to "get outside" oneself, to make an impact in a larger realm. Things were clearer then—or we wanted them to be.

In 1962, Judd was looking for clarity but hadn't found it yet. His first sculptures are, if anything, cruder than his painting. One of them is at Blum Helman. It's a simple "hinge" of red-orange wood planks standing on end,

Photograph courtesy of Blum Helman Gallery.

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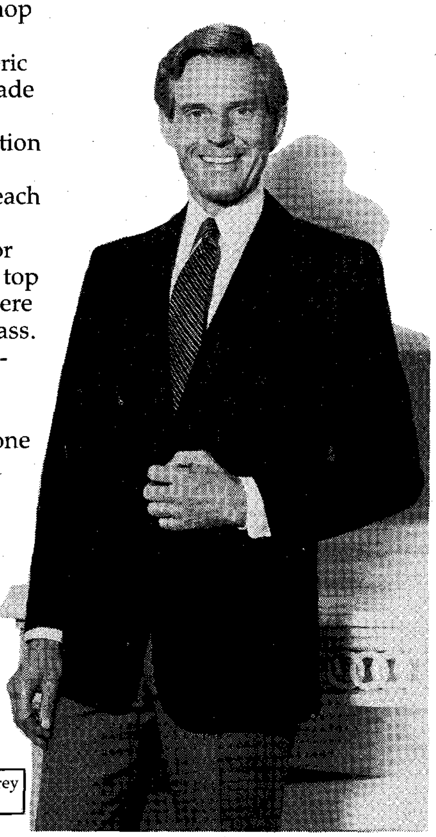

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joined by a single piece of bent black pipe—the kind of experiment begun by somebody who wants to see what an object will look like standing on the floor instead of hanging on a wall. When Judd did finally discover how to give a box a convincing conceptual structure—by dividing it into compartments and setting up a number progression, simple as a Socratic exercise—he hadn't yet solved the problem of "finish." The red plywood box from 1963 was put together by Judd and his father, and it looks rough and a little tacky, with the stamp of "homebuilt" all over it.

Finally, in 1965, he sent a box out to be fabricated, and the Donald Judd of the textbooks was born. That box is in this show. It's made of galvanized metal, with a trough running through its top side, and it projects out from the gallery wall as though levitated by the power of mind over matter. Once Judd hit on the chance to turn the construction of his sculptures over to somebody else, he could fool around with the pure idea—a seductive possibility for a Socratic disposition. If you didn't see this box twenty years ago, you'll be startled now by its "ideal" purity, its Platonic colors: the speckled silver trout's belly shine of galvanized metal; the transparent cerulean blue of lacquer, as pristine as the hue of the Virgin's robe.

We've heard all about Judd's mathematical mind and his interest in numerical progressions, but we haven't been told how painterly these works are, or how much their simplifications resemble the work of Kenneth Noland or Stella. Judd uses color to surprising effect, not just in his first box but in an oval ring of silvery metal that again seems to hover above the ground, or in the kandy-kolored gold and purple tones of a wall-mounted brass bar, or in the glacial teal green on a stack of galvanized boxes that march up a different wall. Such stripped-down philosophizing was fresh then, and necessary. Whether Judd was eventually trapped by the rigors of his analysis is a question that, happily, we don't have to answer. The show stops at 1975, before the arguments can begin. (20 West 57th Street; through December 3.)

I FIRST SAW **Jenny Holzer's** SLOGANS pasted all over a wall at the last Whitney Biennial, though I might have seen them earlier without knowing it. Holzer, who is 33 years old, arrived in New York several years ago from Providence, Rhode Island, and has since been roaming the Lower East Side and other Manhattan locations looking for likely bare spots to cover with her 100-word-long, unsigned posters, which she calls "Inflammatory Essays." Recently her form of highbrow graffiti has caught on: Some of her slogans were flashed across the Spectacolor electronic billboard in

Times Square in March 1982. Later that year she appeared in the Documenta exhibition, in Kassel, Germany. This spring I watched visitors turning apoplectic before her poster wall at the Whitney. Now Holzer is having her first solo gallery show, at Barbara Gladstone, but if she's come in from the cold, she still speaks in the language of the streets.

Holzer's one-line offerings consist of sentences like "What urge will save us now that sex won't?" Or "Savor kindness because cruelty is always possible later." They have a distinct political edge—one reads, "Put out food in the same place every day and talk to the people who come to eat and organize them"—but they are not agitprop. Nor are they poetry—their raspy effect on one's peace of mind has little to do with any textual beauty. They caught my eye because of their sly, subliminal provocations. Small needles of discontent, they poke through your everyday preoccupations, especially when you are wearing those preoccupations as armor against other people's misery.

There are overtones here of earlier provocations, practiced by the Dada painters and poets. But Holzer prefers to be less deliberately offensive. Her "Truisms" are deceptively simple—a deception that disappears when she combines her one-liners into the 100-word-long essays, which are a kind of political haiku. You realize then that she is invoking street lingo, jive talk, and other urban dialects of the disaffected. Lately she has begun to program small, portable electronic billboards to flash her one-liners like advertising slogans. I like these best of all. When she converts her jive talk into computer graphics, she produces a subtle but disturbing commentary on language, meaning, and politics in a technological society. (152 Wooster Street; through December 1.)

Jonathan Borofsky's LATEST JAM-packed installation at Paula Cooper offers something new: tall motorized figures with jaws that constantly move. Since the figures are standing in front of bad abstract paintings and even, in one case, bare stretcher bars, they seem to represent Borofsky's anger at "jawing" critics who mouth meaningless nothings about art.

I'm happy to return the wisecrack. Borofsky's dense installations are usually fascinating at first sight, but they have a serious weakness. He seems so terrified of having someone interpret his pile of dreams and reveries that he never reveals their connecting meanings. After a while all his installations look alike. None of them adds up to more than what you can see in front of you. If Borofsky is misinterpreted, whose fault is it? (155 Wooster Street; through December 3.)

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Books/Donald Barthelme, John Leonard

THE DEVIL'S DECALOGUE

“. . .Edward Gorey's texts are as original as his drawings in this new book of grimly risible moral instruction. . .”

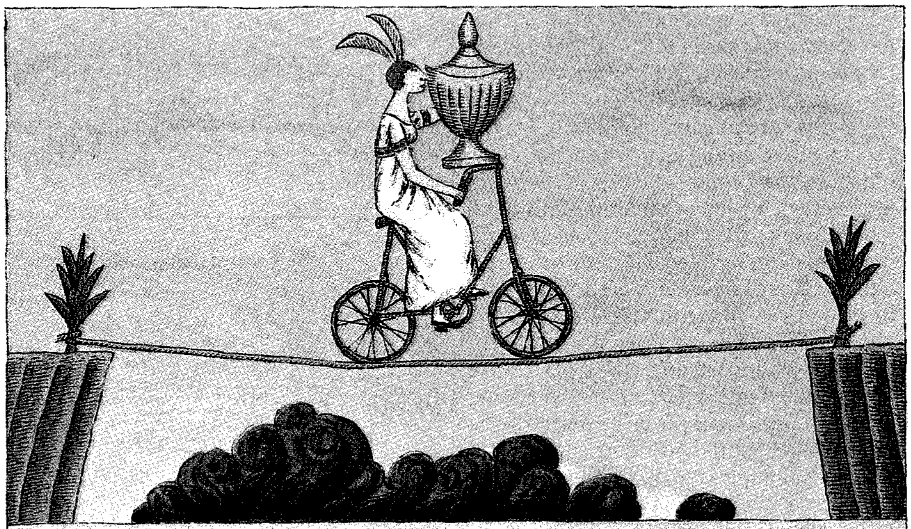
Amphigorey Also, *by Edward Gorey. Congdon & Weed; 256 pages; $20.*

EDWARD GOREY, WHOM I'VE NEVER MET, did the cover for the paperback edition of my first book, *Come Back, Dr. Caligari.* The illustration presents handsomely detailed jungle foliage from which various pairs of wildly waving hands emerge. The Gorey touch was to clothe each pair of hands in cotton work gloves, white with a wide blue band at the wrist. Rarely have the raw and the cooked been so neatly joined.

Amphigorey Also is the successor to two previous collections of Gorey's grimly risible moral instruction. Consider for a moment “The Broken Spoke,” from the new book. Ostensibly it is a series of nineteenth-century postcards with a common subject, bicycles. Several sorts of parody are in play. Magritte, for example, is clearly the father of the famous Unreflecting Bicycle of M. Bandage-Herniaire, who stands by the edge of a pond, proudly supporting the bicycle. M. Bandage-Herniaire's reflection appears in the pond; the bicycle's doesn't. (Can Gorey's funny names be quoted twice? I think not.) “The Crumbath Cyclery by Moonlight” is Magritte again—a commonplace little building topped with an immense (woman's) two-wheeler, itself topped with a half-moon in a moody, stormy, brown-orange sky.

There's a good Lascaux joke (mastodon on wall of cave surrounded by spear-wielding hunters on bicycles) and a deft send-up of allegorical painting (“Innocence, on the Bicycle of Propriety, Carrying the Urn of Reputation Safely Over the Abyss of Indiscretion”) and a nod to Max Ernst (“Les Insectes Cyclistes”) and a Japanese stencil—bicycles and bats—that might be from the hand of Hiroshige. “The Martyrdom of St. Egfroth,” billed as an eleventh-century drawing, gangs the chorus hastening the saint to his fate in the upper left, in uncanny imitation of drawings of the period, as the saint goes over a cliff tied upside down to a rudimentary bicycle whose wheels echo the shape of his halo. In the title piece, the broken spoke itself, wispy, bent, pathetic, is presented by the well-dressed traveler to an obviously not very well-off Sicilian family obviously unable to appreciate the dimensions of the tragedy. A tot in the corner clutches a skull, a memento mori.

Gorey's texts are as startlingly original as his drawings. One of the properties of language is its ability to generate sentences that have never been heard before. Surely “They spent the better part of the night murdering the child in various ways” is such a sentence (from “The Loathsome Couple”). “The better part of the night” is both the longer part of the night and the *better*—the most murdering fun part. “In various ways” in its demure vagueness springs open a devil's hoard of possibilities. Are we to believe that the child was murdered repeatedly, or by degrees, as a meal may have twelve courses? It's a dazzling sentence, partnered by a drawing of an open door, a chair in the room beyond, a black box on the chair, a bloodstained towel; it's a sentence that ranks with Gertrude Stein's best. You'll be reassured to know that the Loathsome Couple are apprehended, Harold expires in jail, and “Mona failed to such an extent that for most of her life she did nothing but lick spots on the walls.”



Innocence, on the Bicycle of Propriety, carrying the Urn of Reputation safely over the Abyss of Indiscretion

In “The Sopping Thursday,” one of a pair of umbrellas says this to the other: “Last night it did not seem as if today it would be raining.” The meeting of the “it” that did not seem and the “it” that would be raining is inspired. There's a dog vowing to “succeed” in several of the drawings: “I know I am going to succeed”; “I feel I shall very soon succeed.” Things dark, dire, and mysterious (“The Toastrack Enigma,” “The Blancmange Tragedy”) are for Gorey cozy as teakettles. “What the murderer failed to realize is that *there is no Number Fourteen, Bandage Terrace.*”

Gorey is so quotable that one is tempted to neglect his draftsmanship, which is never less than admirable. Individual illustrations reward study, are not to be taken in at a glance. The heavily swathed old man to the left of the woman in black is holding a crooked stick, and the stick is the essence of crookedness. Why is that man to the right of the thug in the Norfolk jacket wearing a top hat? And the fellow with his back to us—did you notice that his right hand terminates not in a hook but in a harpoon? What the murderer failed to realize is that *Grumblotch's salts are not soluble in lemonade.* **—D.B.**

The Lion of Boaz-Jachin and Jachin-Boaz, *by Russell Hoban. Summit Books; 192 pages; $17.95 (paper, $7.95).*

Kleinzeit, *by Russell Hoban. Summit Books; 191 pages; $17.95 (paper, $7.95).*

WHAT WAS RUSSELL HOBAN UP TO—besides the manufacture of 40 books for

---

Donald Barthelme's most recent book is Overnight to Many Distant Cities.

children—before the flagrant mystifications of *Riddley Walker* and *Pilgermann*? Summit has just reissued two of his earlier "adult" novels, and what he was up to, as usual, was a giggling of his way toward God through a thicket of symbolic spinach.

Consider Jachin-Boaz, somewhere in the Middle East. He wanted to be a cowboy. His father made him study science. He drops out of school to sell maps. For his own son, Boaz-Jachin, he makes a map of the whole world, all that he knows. His son is insufficiently impressed. Sons are always disappointing fathers, and fathers disappointing sons, in the closed corporation of Hoban's fiction. This is Jewish and tiresome.

Jachin-Boaz is disappointed, too, by an insufficiency of lions—of sex and art—in his local desert. Except in pictures on the walls of a ruined palace, there aren't any lions. And so Jachin-Boaz leaves his son, his wife, his maps, and the Middle East to look for a lion and to find, in some place like London, a *shiksa:* "He, the son of scholars, bent-backed men in black, generations of studious fugitives . . . My seed in the warrior-girl's belly." This leads him to believe that "there is only one place, that place is time, and that time is now."

Meanwhile, back in the desert, Boaz-Jachin has also been looking at the pictures on the palace wall. The speared lion bites the wheel of the king's chariot. "Biting the wheel is not enough," thinks Boaz-Jachin. Why not? Because the wheel is time: "The invention of the wheel is nothing compared to the invention of death, and this wheel invented death." Against such a wheel, where do maps get us? "A map is the dead body of where you've been. A map is the unborn baby of where you're going. There are no maps. Maps are pictures of what isn't."

After *de*-mapping a deathless lion, Boaz-Jachin, too, journeys to the West, where he finds his father in some place like London, fathering another son, although the deathless lion gets there first, fat with so many meanings that he doesn't need meat, unless sons are the meat of their fathers. Or maybe fathers and sons are the wheel the lion bites. On the other hand . . .

This lion in London is more like Hegel's history-eating sage than he is a symbol of erotic energy: "For him there were no maps, no places, no time." And: "He was intact, diminished by nothing, increased by nothing, absolute." Besides: "He was the violence of being-as-hunter constantly renewed in the devouring of non-being."

Either we are talking here about your basic God or we are being told that boy-men must be lions before they can become gods. No women need apply; maps are for sissies. Jehovah is not cute; he is, instead, "the womb of vital terror." I

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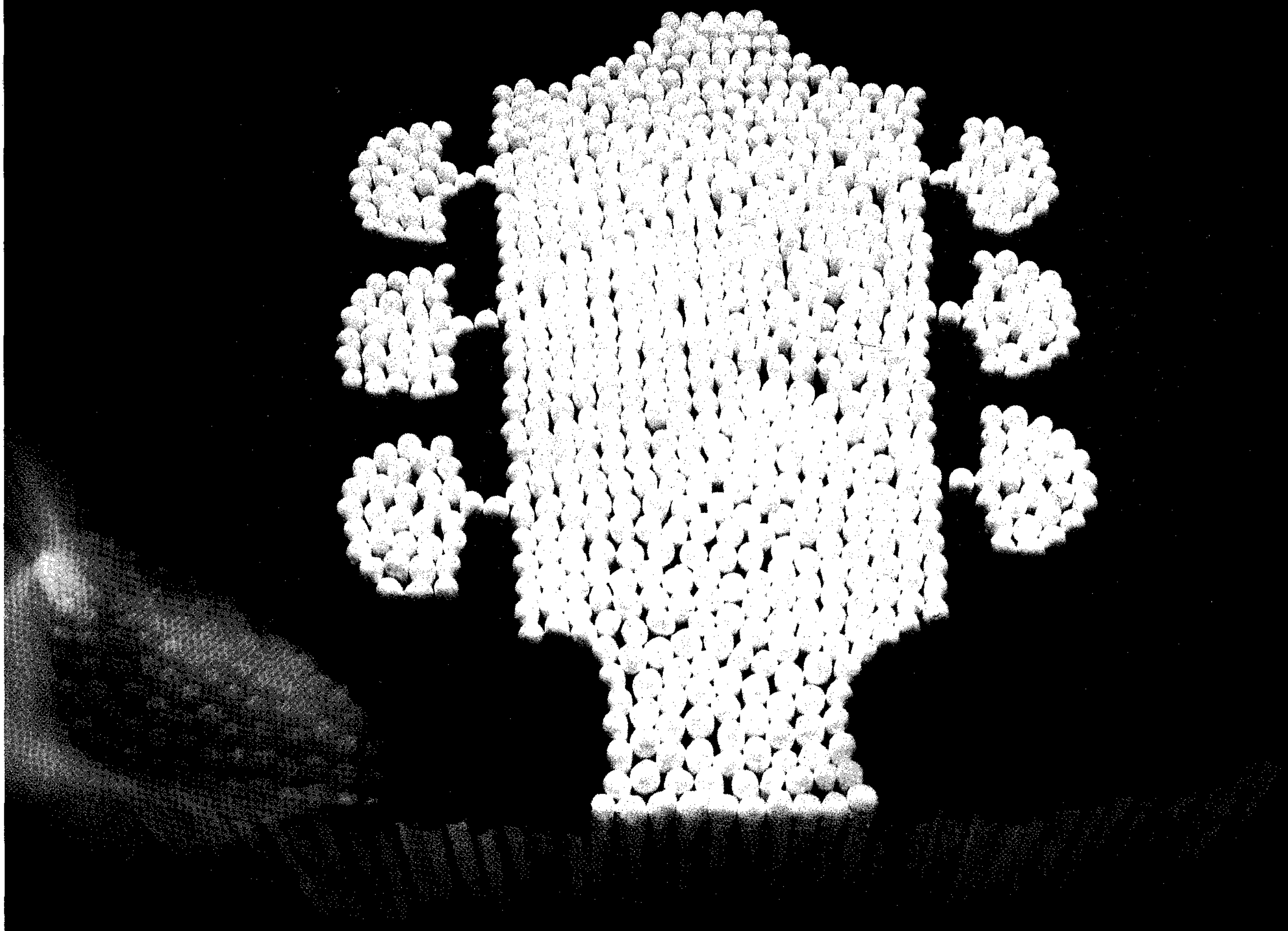

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THE NASHVILLE NETWORK SM

enjoyed *The Lion of Boaz-Jachin and Jachin-Boaz.* I also enjoy the fairy tales of Grimm and Freud.

Whereas the God in *Kleinzeit* is someone you can talk to as though he were a friend of Bernard Malamud's: "Some days I don't get a good idea for millennia." He is one of the "big chaps," like Death and Memory and Word and Underground and Hospital. All of them talk to Kleinzeit, a small-time hero who sells poems as Jachin-Boaz sold maps.

Poor Kleinzeit. He is in the Hospital because he can't get from *A* to *B*. Is he dying from algebra and geometry? His doctors aren't sure. "The hypotenuse of course is definitely skewed." And X-rays "indicate that your asymptotes may be going hyperbolic." There are, after a Bach-Euclid Series, signs of "stretto blockage" and "infinite regress."

Kleinzeit will, with his nurse's help and the assistance of Memory, Word, a glockenspiel, and many sheets of yellow paper, escape from Hospital into the Underground—excuses, excuses, Fyodor!—and cheat Death. Instead of God the Father, Hoban proposes God the Writer. All that is measured is anathema to both, these sons of "vital terror." All that is female is a mere convenience, the vehicle by which fathers beget sons to criticize, to devour.

Hoban had more fun writing *Kleinzeit* than I did reading it. After John Barth and John Fowles and Philip Roth, only Nabokov and the usual Yale professors should write a novel about how hard it is to write a novel, especially if you want your son to think you're God. **—J.L.**

In brief: The Neverending Story (by Michael Ende; translated by Ralph Manheim; Doubleday; 396 pages; $15.95) is a curious piece of work: A fantasy about a small, fat boy who enters into a book he is reading and becomes the hero of a magic quest, it has stayed on the German best-seller list for three years (major motion picture to follow). The special effects may jazz things up, but the book, with a new magic creature on almost every page (they have names like Blubb, Vooshvazool, and the Cheesiewheezies), is about as lyrical as a German Walt Disney World. Perhaps anticipating the movie, *The Neverending Story* provides its own reaction shots—periodically throughout the quest we cut to descriptions of the boy marveling at the evocative writing, or sobbing and blowing his nose when the magic horse dies. This kind of bullying self-promotion only underscores the banality of the novel, as does another intrusion—the boy's muttering "Thank God" or having a stray thought about Jesus. Reminding us of the most powerful story of our age in the middle of a tale about clockwork gnomes is *really* asking for unfavorable comparisons. **—Rhoda Koenig**

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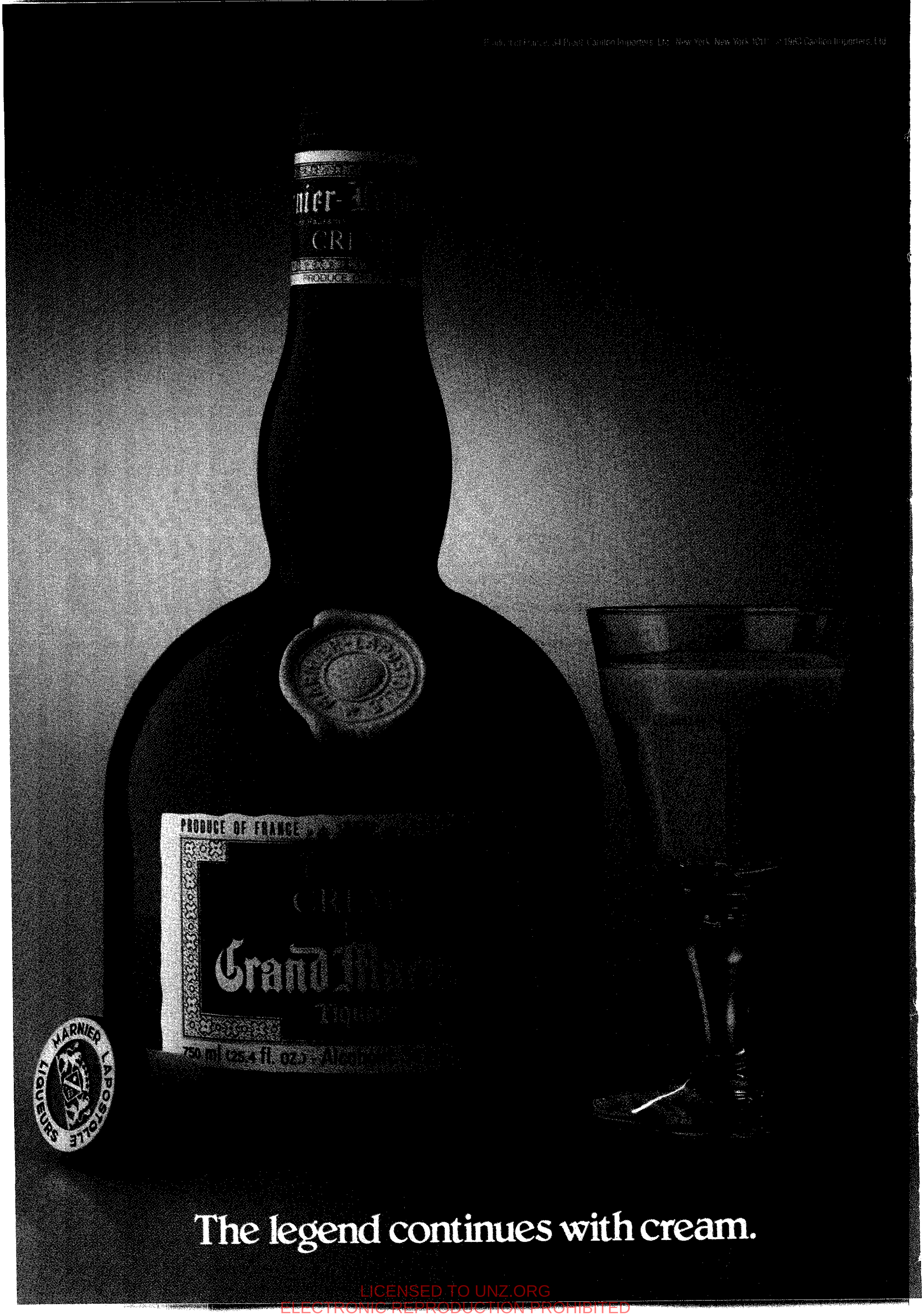
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Television/John Leonard

MINOR LEAGUES, MAJOR DREAMS

> "...When Bay City roots for its Bluebirds, it is rooting for youth and heroism, the lucky break, a last chance..."

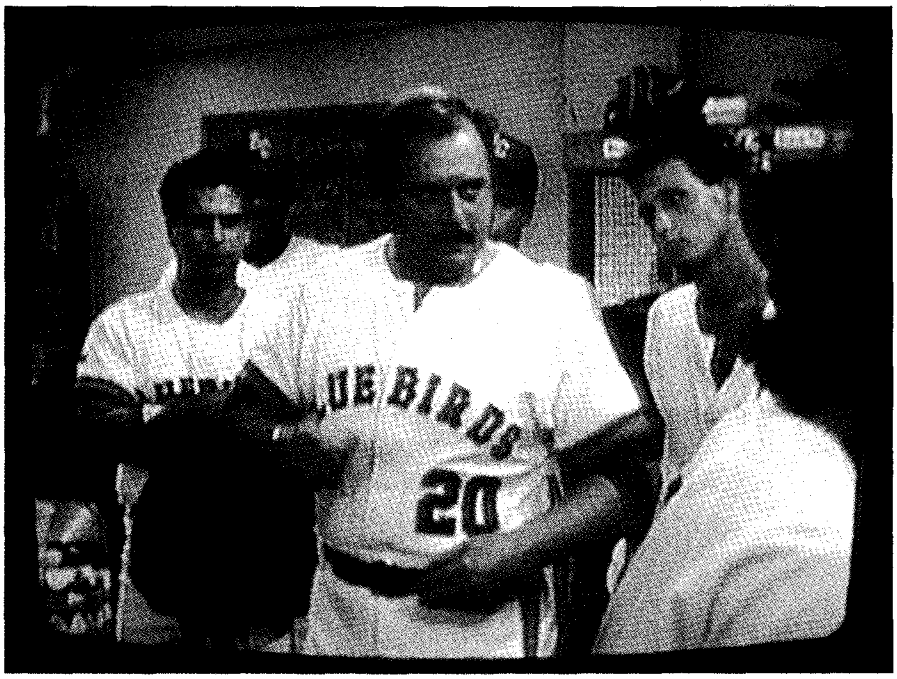
THE BAD RAP ON **Bay City Blues** (Tuesdays; 10 P.M.; NBC) seems to be that the tribulations of a minor-league baseball team just aren't interesting enough to sustain a weekly television series. Philosophically, this is nonsense. Good writers can make almost any situation interesting. Think of what Tolstoy and Flaubert did for adultery.

Besides, we've had successful television programs devoting themselves weekly to small wars and seedy hospitals, big hotels and fancy law firms, newspapers, radio and TV stations, movie studios, gambling casinos, advertising agencies, bars, boats, islands, collies, social workers, talking horses, talking cars, chimpanzees, rock bands, bigots, nuns, and every conceivable derangement of cop and cowboy. (Imagine how boring it really was to have been a full-time cowboy, with nothing to do each cloudless day but romance a vagrant heifer.)

Any minor-league team is more interesting than Merv Griffin or Alan Thicke, not to mention *Princess Daisy.* Remember all the interesting novels Balzac wrote about boardinghouses. From, say, a Chinese point of view, our ancient Greeks were a minor-league baseball team, with excellent sportswriters.

The Bay City Bluebirds also have excellent sportswriters, about which more later. The Birds are a black-and-white double-A team in a blue-collar town in Northern California, two levels removed from the majors. A young Bluebird will be lucky to advance to triple-A. An old Bluebird is looking at his ninth inning. The team owner deals used cars. The manager is about to hanky-pank with the local banker's wife, who teaches erotic literature at a nearby junior college. One pitcher drinks, another spits, the catcher writes bad poetry, and the left-field phenom wets his bed. These male-bonders are trifled with by wives and groupies of a surprisingly generous persuasion who, when they aren't watching pop-ups and strikeouts at the ballpark, like to watch pornographic movies on cable television in the sort of motel room made infamous by Nabokov.

We are not, of course, talking here about Nabokov, or any other one of the big boys. We are talking about a different brand of (small-time) soap. Most of us are always going to be minor-leaguers. When Bay City roots for its Bluebirds, it is rooting for youth and heroism, the lucky break, a last chance, grace under pressure, justice, and nostalgia. Baseball, at least for the man-child in this promised land, is so American Dreamy because it's so helplessly nostalgic. Before we die, we want to steal second base. This game, in theory, could go on forever, which is why Bernard Malamud, Philip Roth, and Robert Coover have written novels about it. As John Updike explained in *The Coup,* "I perceived that in America a man was a failed boy."



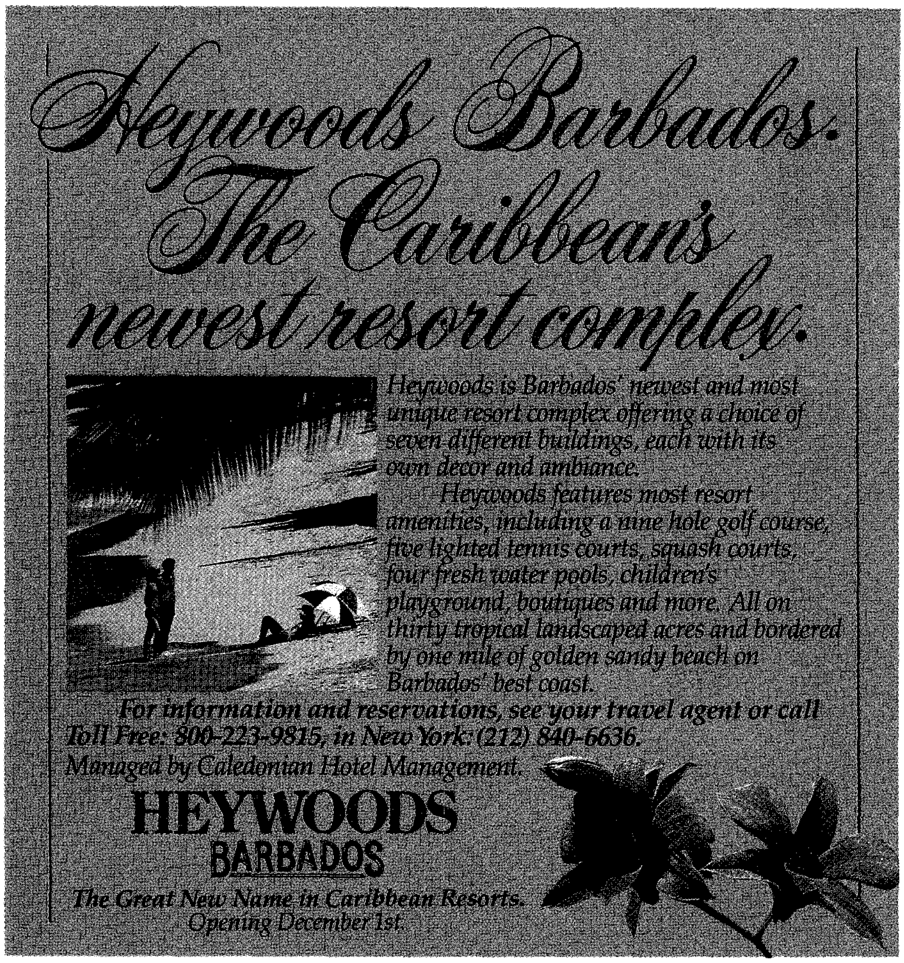
Low-fliers: *Tony Spiridakis, Dennis Franz, and Larry Flash Jenkins, of* Bay City Blues.

This, surely, is a worthy theme. And the failed boy is what we see in *Bay City Blues,* in the eyes of the Bluebird owner, Ray Holtz (Pat Corley, who played the part of the coroner in *Hill Street Blues* last year). And in the eyes of the black player-coach Ozzie Peoples (Bernie Casey, who played pro football before he met Burt Reynolds and Gay Talese). And even in the eyes of the hanky-panking manager, Joe Rohner (Michael Nouri, whom I managed not to notice much in *Flashdance* because I was too busy looking at the rest of Pittsburgh).

We also see a refreshing class animus. These half-grown man-children—Patrick Cassidy, Perry Lang, Ken Olin, Tony Spiridakis, Larry Flash Jenkins, Barry Tubb, Marco Rodriguez—often blond, often bespectacled, with grins that can be psychopathic as well as dopey, are dreaming their way up from a blue collar to pinstripes. If you want to be upwardly mobile, baseball is better than Lebanon, and the uniforms are niftier. But the dreamers are bought and sold by the bankers, the agents, and the scouts. Their very sinew is a used car. Their wives—Michele Greene and Sharon Stone play a game more difficult than baseball—must wonder how long they're good for the road. Their groupies will just punch up another signal on the radio. Their time runs out: talk about your biological clocks! Every day, every game, is a countdown of muscle, reflex, synapse. It's not an accident that the Bluebirds don't want to listen to their only poet, Spiridakis; he has caught their meaning, and they'd prefer not to hear it.

Clearly, *Bay City Blues* has something more on its mind than being cute. I'm not saying that the quest for a minor-league pennant is just as compelling as

Photograph by Donal Holway.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a search for the Holy Grail. Nor is Pat Corley playing Oedipus at a court of Peter Pans. But these particular sportswriters don't nod very often at their typewriters. If the names of Steven Bochco, Jeffrey Lewis, and David Milch aren't familiar to you, they should be. They also show up, along with Karen Hall and Michael Wagner, in the credits for *Hill Street Blues*. And their influence is obvious on a third NBC series, *St. Elsewhere*. They seem to be writing, and writing well, about a world derailed from its laugh track.

Isn't this strange? It is possible to watch NBC on Tuesday, Wednesday, and Thursday nights at 10 P.M. without being ashamed of yourself. And good writing is apparently contagious all over the network. *Cheers*, usually written by Les and Glen Charles and always directed by James Burrows, is a literate delight, as funny as *Barney Miller* used to be. I find myself looking at *Family Ties* more often than a serious person should. And while the children are locked in their cells reading Tolstoy and Flaubert, I've been known to sneak a peek at *The A Team*, where they do sexual violence to cars and trucks once a week, and make hilarious jokes about Donny and Marie, and shoot cabbages out of a homemade cannon.

Good writing used to be associated with CBS, not NBC, just as giggles and jiggles are associated now with ABC. (When you remember *M*A*S*H* and *The Mary Tyler Moore Show* and *Maude* and *All in the Family* and *Lou Grant*, you are remembering writers like Jim Brooks, Ed Weinberger, and April Smith.) Do networks really have a personality, like Stanley Kubrick's supercomputer, Hal, or the old-time movie studios? (Remember the Paramount comedies of the 1930s, the Fox family entertainments of the 1940s, and so on?) I don't know, and am not sure I want to. (Why, Pauline Kael once wondered, isn't there a single good dance number performed by French dancers in a French movie? Nor, she said, has there ever been a good kidnapping-for-ransom movie. According to Miss Kael, "I don't know why, any more than I know why when opera singers go into the movies the baritones can act but the tenors can't.")

Perhaps, though, network executives have personalities. Grant Tinker, at NBC, leans heavily on MTM, the producers of *Hill Street Blues, Bay City Blues*, and *St. Elsewhere*. Mr. Tinker himself used to belong to MTM, when he still belonged to Mary Tyler Moore, and there is another Tinker, Mark, directly responsible for *St. Elsewhere*. Although this accounts for some confusion of faces and themes on the three programs—everybody off the Hill wants to be a Furillo or a Davenport; Dennis

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Franz, on the Hill, was the "bad cop" Benedetto, while in Bay City he's the sly, fatherly pitching coach Carbone; each episode on all three series seems to insist on a male hug whether the plot needs it or not—it's a class act. *Hill Street* is the best program ever produced for American television, telling us more about criminal justice than most supreme courts, and perhaps the only dignified reason for owning a Betamax.

This class act hasn't exactly been wowing them in the Nielsens. *Bay City*, for instance, sits in the bottom ten of all programs watched when we aren't reading Balzac or Nabokov. But the MTM shows compete in their time slots with popular garbage, and *Hill Street* was also a slow starter, until it ransacked the Emmy Awards; now, at least at New York literary cocktail parties, there is more talk about Veronica Hamel than there is about Deconstruction or Grenada. We have to get to know these complicated people, and then they grow up, and so do we, and one day we might even make the majors, steal a base (or a grail).

In brief: CONGRATULATIONS TO THOSE minor-league *football* teams, the Giants and the Jets. Because they play so badly, we can watch *Fame* instead, on Sunday afternoons on Channel 5 at five.... On **Delirious,** Eddie Murphy's Home Box Office special, I didn't hear any words that I haven't heard every morning on the subway and every night on the stoop. Why, then, did the reviewers give birth to so many dead kittens? Yes, Murphy blasphemes. No, we don't want to hear dirty words about God—or politics or our mothers—from a 22-year-old. But I did see a couple of minutes on the Murphy special about Jesse Jackson's training to get in shape for the presidency—how to dodge bullets—that made me think that Murphy himself might grow up to frighten us almost as much as Richard Pryor.... Unless you were being very weepy about a Kennedy, by now you've watched **The Day After.** Did your children, against all that expert advice? Real people, *Americans,* blond and freckled, are vaporized when ABC nukes Kansas City. (In the new movie *Testament,* a bomb drops on Northern California, and not even the skin of Jane Alexander is allowed to blemish.) ABC had the guts to imagine what nuclear death will really look like. And parents all over the country worried beforehand about what our children might dream. Yet these parents expose these same children every night on prime-time television to rape fantasies, not to mention network news. Aren't there some nightmares we *ought* to have as citizens—a black horse and a headless rider, a pumpkin with radioactive candles in its skull? ■

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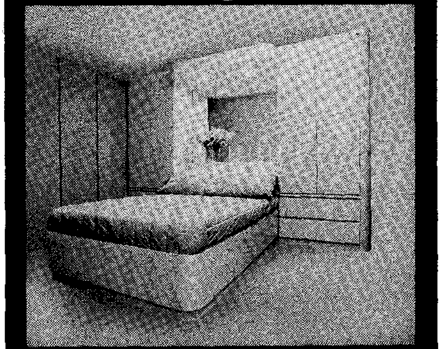

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DINER THEATER

"...Meant to be a rollicking musical satire, *Blue Plate Special* isn't. *To Gillian* suffers from its cuteness..."

THE MANHATTAN THEATRE CLUB IS INEXplicably serving up something imported from Atlanta and called **Blue Plate Special** that makes one wonder about regional theater in its culinary subdivision. (Earlier, an equally unappetizing item called *Leftovers*, this one out of San Francisco, closed before I could write my regurgitation.) Here we have a most unusual stew: an absurdist version of a TV serial that is supposed to satirize the world of country music, small-town life in the Deep South, daytime television, and the government's way with crime and nuclear waste. At the same time, it's meant to be a rollicking musical full of country songs (though it's hard to tell whether these are to be taken as the real thing or as pastiche, since they don't quite work as either), with bits of comic horror and farcical sex thrown in for good measure. If that doesn't have you rolling on the floor with laughter, here's more.

We are in Della's Diner in Morning Glory Mountain, Tennessee, where no customer is ever seen, though Della Juracko presides over it cheerfully under a picture of her beloved Elvis. Her husband, Preacher Larry Finney, has been killed in a copter accident caused by her then three-year-old precociously murderous grandson (played by a dummy), whom she has just sprung from jail. Also just out is Connie Sue Day, a top country singer who had gone berserk. Just back from Hollywood, where she did not make it despite her rising fame as a country singer, is Ramona, Della's daughter and mother to the homicidal toddler as well as wife to Ronnie Frank Flaugher, a doughty state trooper, who shares the child's paternity with Ricky Jim Robinson, Della's second and much younger husband, who is building an atomic shelter in the mountainside and stealing his wife's canned goods to stock it with. But lo, Preacher Larry, of whom only a fine set of dentures seems to have survived, reappears after one year of amnesia, one year of procrastination, and one entirely new and unrecognizable face, thanks to plastic surgery.

If that doesn't have you doubled up on the floor with stomach cramps, here's more. Ricky Jim used to be a doctor, but at the mere mention of the word, he turns white. Della, however, has periodic blackouts during which she snores like a buzz saw and also goes into a blue funk whenever someone mentions Chicago, where she had some unspecified traumatic experience. Connie Sue and Ramona see red whenever either contemplates the other's country-music success. Della's eponymous special is a stew that suddenly turns a hideous radioactive green, even as the murderous mite's eyes give off ghastly tangerine beams. A colorful show altogether, and full of such running gags as references, always *in toto*, to *The Tonight Show Starring Johnny Carson*. And every song is introduced by the singer's feeding a dime to a jukebox, whereupon the four-piece band behind it goes into action. Yet there *is* actually one funny thing in *Blue Plate Special:* Ronnie Frank's hairstyle, which is one part ducktail, one part Mohawk, one or two parts cornrow, plus something else that beggars description.

Della's
DINER
THANK YOU CALL AGAIN

Blue Plate specials: *Mary Gordon Murray, Tina Johnson.*

David Jenkins has designed a diner to salivate over, and David Murin's costumes and Arden Fingerhut's lighting, though not their best, have their funny moments. The band plays the harmlessly silly songs by Harris Wheeler and Mary L. Fisher (both Atlantans) that stud the book by Tom Edwards (a transplanted Atlantan) well enough, and an uneven but unusually willing cast carries on from gamely to gamily. Much the nicest is Gretchen Cryer as Della, though I wish that she didn't, out of some kind of misplaced feminism, insist on making herself look old before her time. Still, how much longer must we poor Yankees pay for the burning of Atlanta? If there is no moratorium on retribution, couldn't there at least be one on such shows?

DAVID, A BRILLIANT PROfessor of English or American literature, quit when his adored wife, Gillian, 35 and a brilliant biologist, died in a freak boating accident. He now lives in their cottage on a small island off New England (but off what funds?) with his brilliant sixteen-year-old daughter, Rachel. Full of unending guilt and grief, he converses with Gillian (the author can't decide whether she's a memory, an imaginative projection of David's, or a ghost, so he makes her a bit of all three) and takes things out on Rachel. Gillian's tough, wisecracking sister, Esther, comes up for an August weekend—the second anniversary of the death, which occurred on Gillian's birthday—and tries to talk David into rejoining humanity, or else she'll take Rachel away from him. Her husband, Paul, who is not so tough but tells a lot of jokes, is a member of that American or English lit. department and tries to lure David back into it. They have brought along Kevin, a former student of David's, who, despite her name,

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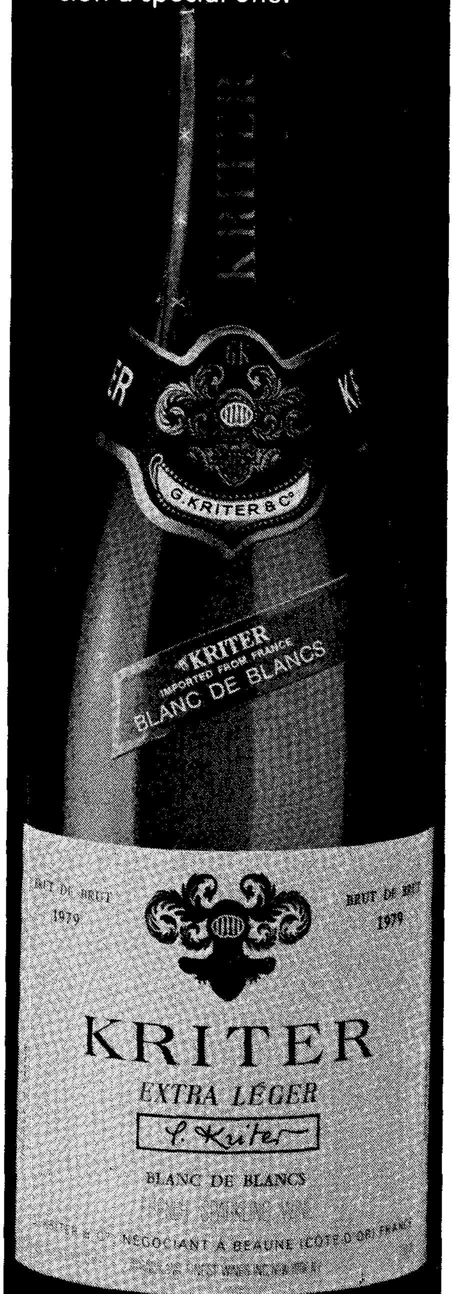

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is female, to charm David back into normal love and away from Rachel's little chum, Cindy, who would coax him into Humbert Humberthood. David, a thrall to his lost love, worries about Gillian's lucky cap, also lost.

I had hoped never to use the phrase "terminal cutes" because (a) someone else thought of it first, and (b) I foolishly thought I might not need it. But for Michael Brady's **To Gillian on Her 37th Birthday**, boy, do I need it! When the ghostly Gillian and David chat, she, as head of the Leprechauns on Demand Society, makes him do his leprechaun act. He, as head of Orangutans on Demand, makes her do her orangutan act. Gillian warns David about Cindy: "The sap, she's a-risin' in those veins." Kevin tells David what a great teacher he was: "You made Melville, Hawthorne—you made all of them just dance in the air!" Cindy informs David that breakers come in fetches and roosts (we hear them in the background, interminably), but Rachel is too tactful to correct her father's "an exaltation of nightingales" into the proper "exaltation of larks." When Kevin asks Rachel, staring across the water, "What's out there?," the girl replies, "Portugal, eventually." Esther reassures David about her sister: "You made her very, very, very happy, you little turd." Paul reassures David about himself: "I love you, you overeducated, self-indulgent shit!" Everyone plays the game "How's your dog?" "Good. How's *your* dog?" "Good." After Gillian and David jointly say, "It's all so hard to balance—the was and the is and what may be," Gillian announces, "The waves are singing tonight!" You bet they are, every last fetch and roost of them, in the hope of drowning out Mr. Brady's dialogue. But no such luck.

Still, all ends well: David and Rachel are reunited in their love of Gillian. Kevin and David kiss and launch a relationship. David cures Cindy of her crush on him and rejoins that English (or American) lit. department. Best of all, Gillian's lucky cap is found. Any play in which someone, having quoted Yeats, quotes Robert Penn Warren, whereat someone else says, "Robert Penn Warren, in 'The Three Darknesses' " was not written by a person so much as by an American (or English) lit. department—almost, as it were, communally in the common room—and I say beware of such plays. Pamela Berlin has directed it cutely as all get-out, but the production design is excellent, and Sarah Jessica Parker (Rachel), Jean DeBaer (Esther), and Richmond Hoxie (Paul) are fine. James Rebhorn (David), Cheryl McFadden (Gillian), and Noelle Parker (Cindy) are extremely irritating, and Heather Lupton (Kevin) is insufferable and lisps to boot. An exaltation of larks can be an abyss of playwrights. ▬

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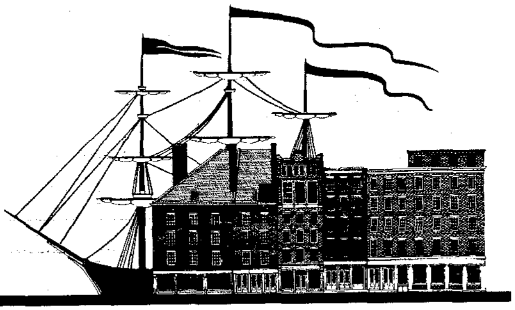

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Movies/David Denby

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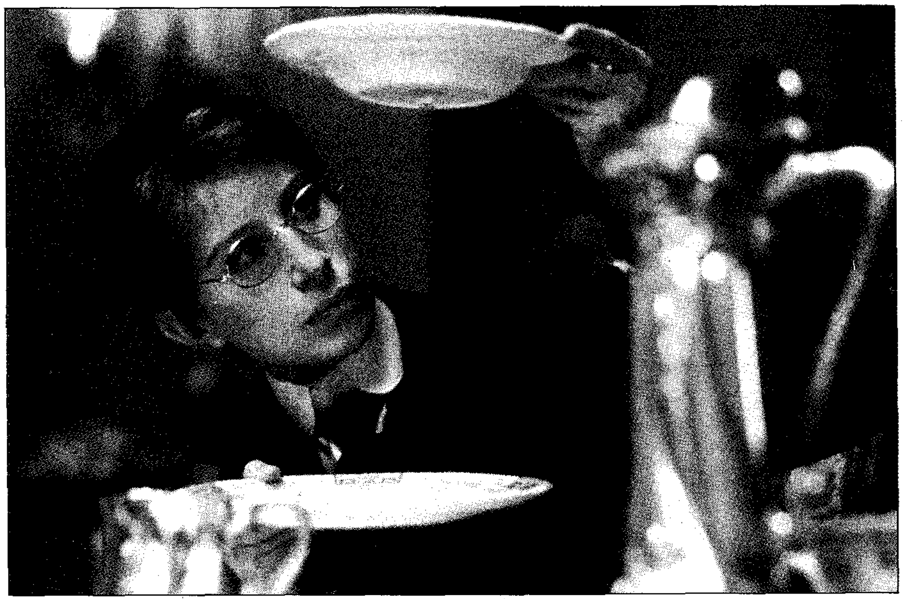
"...*Yentl* is extraordinarily fine—shrewd, funny, and emotionally charged, like the best of Barbra Streisand's singing..."



A scholar in disguise: *The star, producer, director, and co-author of* Yentl.

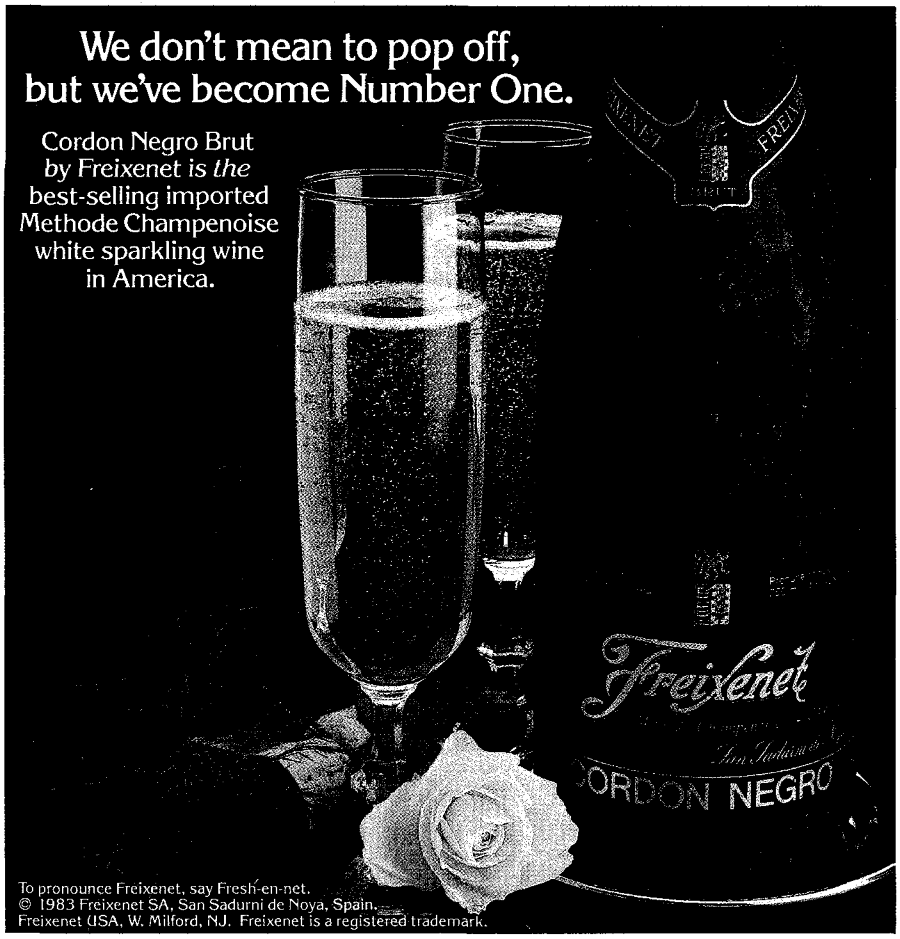
IN *A Star Is Born* AND *The Main Event,* movies she starred in, produced, but did not direct, Barbra Streisand seemed to be transforming herself into a monster right before our eyes. The aggressive yet tender funny girl had become hard, blustery, and greedily insensitive. In an ugly example of star power run rampant, she turned the directors of those movies into patsies, and then managed to steamroll the other actors and ruin her own work at the same time. She wielded some of the power, but not all of it, and her frustration seemed to enrage and disfigure her.

Sometimes it's best if the world simply gives way before ambition and will. Streisand wrote the screenplay of **Yentl** along with Jack Rosenthal; she produced the movie and also directed it; and the first thing to say about her work, now that she's in complete control, is that the sweetness and even delicacy of her finest moments as a young performer have returned, taken fresh root, and really flowered. The second thing to say is that Barbra Streisand is a good director. Some of *Yentl* is moist cliché—no better than expressive commercial gush with a softer touch than usual. But long stretches of it are extraordinarily fine—shrewd, funny, and emotionally charged, like the best of her singing. As a director, Streisand takes plenty of chances, and when inspiration or nerve fails her, she relies on the fluent commonplaces of a hundred well-crafted Hollywood films. But she never falls below competence, and she's devised a way of integrating song and action that will enter the movie-history books. Since she's seized on a theme that obviously matters to her—a woman's desire to excel at something that only men are allowed to do—*Yentl* could be interpreted, Michiko Kakutani-style, as a parable of Streisand's frustrations and ambitions; more to the point, it's a good movie.

This is no small-scale undertaking. Adapted from Isaac Bashevis Singer's story "Yentl the Yeshiva Boy," the movie, shot in Czechoslovakia, dramatizes a vanished culture—the passionately erudite, pious, bookloving *shtetl* Jews of Eastern Europe at the turn of the century. Unlike the bumptious yet ingratiating *Fiddler on the Roof,* this movie risks giving offense with its strangeness. Yentl (Streisand), a quick-witted girl, the daughter of a widowed rabbi (Nehemiah Persoff), turns up her nose in disgust at the women who gather at the village stalls and haggle over fish while looking for husbands for their daughters. She lives only for her moments alone with her father, when she draws the curtains against neighborhood gossips and engages in the scandalous activity of studying the sacred books—the Torah, the Talmud, the commentaries on commentaries that make up the body of traditional Jewish learning, all of it closed to women. When her father dies, Yentl recites the *Kaddish* over his grave (also forbidden), cuts off her long hair, puts on wire-framed glasses and a black suit, and takes off for a new town as "Anshel," prospective yeshiva student.

Along the way, she falls in with another black-suited student, Avigdor (Mandy Patinkin), a robust, handsome fellow—a rabbinical hotshot—who never suspects that the smooth-cheeked, high-voiced Anshel is anything but a fervent young boy. The two become study partners and great friends, and Avigdor introduces Anshel into the home of his betrothed, Hadass (Amy Irving), a beautiful, wealthy girl who has been brought up to be ignorant and to wait on men hand and foot. There's a wonderful dinner scene early in the movie that reassures us that Streisand knows what she's doing. Hadass enters with a perfectly cooked meal on a silver platter, and as Streisand looks down in disbelief at the food, Patinkin looks up with equal wonder at the beautiful Amy Irving.

Has there ever been a movie with so rhapsodic an attitude toward book learning? Streisand sends the camera whirling deliriously into the yeshiva; she gives us scene after scene of young blackbeards excitedly expounding and disputing, their heads nodding, fingers waving in the air. In the small city of Bechev, the school is the center of action—the social club, the agora, the gymnasium where the young mental athletes test their prowess. She even makes the best young scholars sexy: The women of Bechev want to marry these sober-suited champions; they want to bear their children (a somewhat baffling sexual preference that may have done wonders for the Jewish gene pool). And yet, despite all the quotations from Genesis and from Rabbi So-and-So of Vilna, who wrote brilliantly on the subject of women's obligations in marriage (or whatever), we never get much idea of what all this learning is *for.* Is the Talmud really worth knowing? Or is studying it just a boys' game of matching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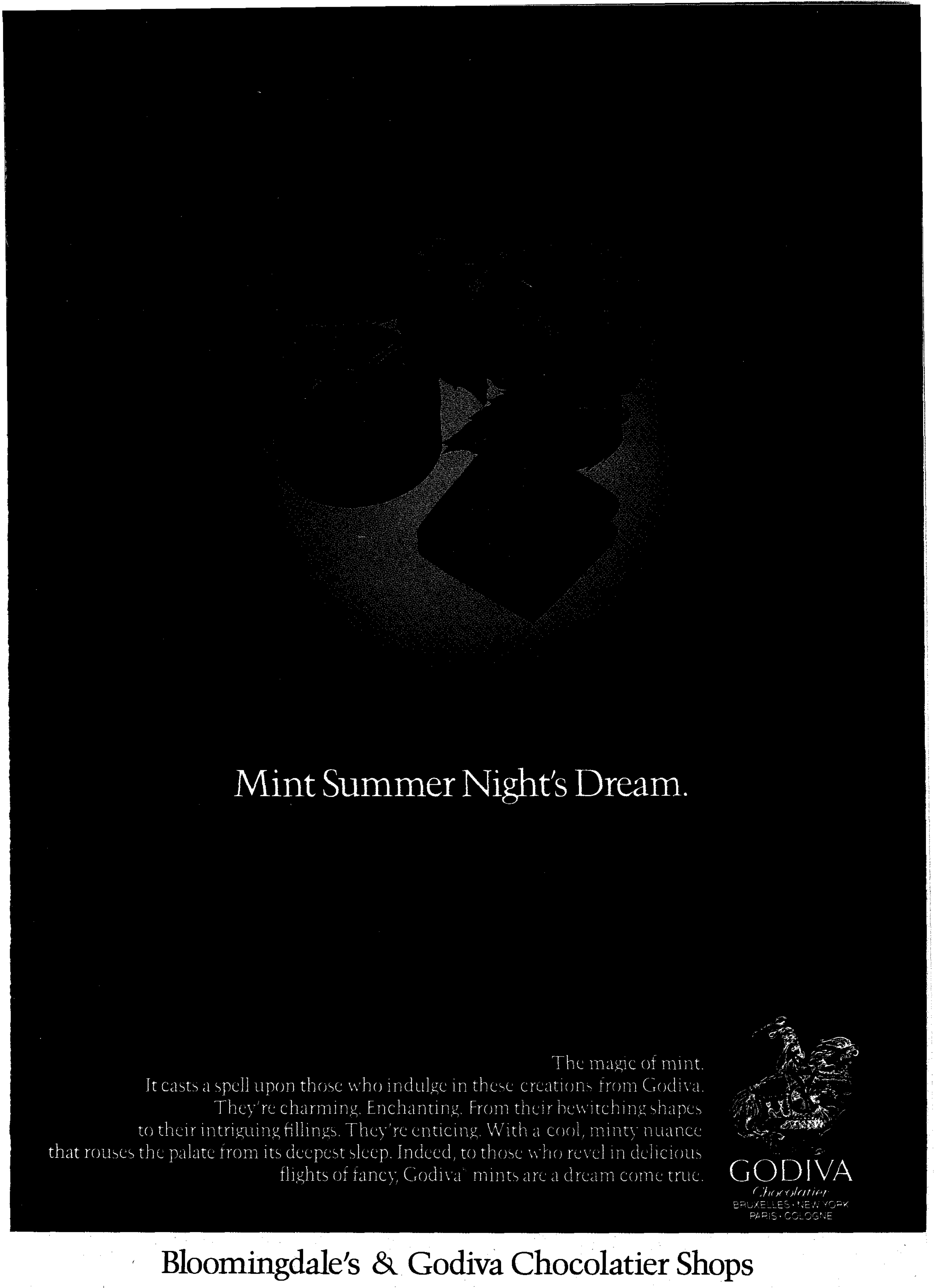
wits that Streisand admires because the game is closed to girls?

Isaac Bashevis Singer, an abrupt and tough-minded writer, created a heroine who is wily, perverse, and bold, a seeker after the Law who breaks one of the sternest Old Testament prohibitions (against wearing clothes of the opposite sex) and plays on people's credulity, pushing her deceptions as far as they can go. In staging Singer's tale, Streisand has been forced to make it slightly more realistic and plausible. Streisand's Yentl isn't so brazen, and she's often desperate and slightly ashamed. As a director, Streisand is sensitive and empathic where Singer is sly and coldly funny.

Yet Streisand doesn't go all the way into realism. The stirring strangeness of the *shtetl* culture, the extreme repressiveness in matters of sex and clothing give the story the quality of a fable. And so does Streisand's performance. In the early scenes, when Yentl is still the rabbi's daughter, Streisand is all shining adorableness—she comes on too hard, and she's bad. But once Yentl becomes Anshel, Streisand quiets down. She makes Anshel delicate and gently enthusiastic, a born scholar who revels in the companionship of the handsome, virile Avigdor while nervously postponing the question of how much she loves him. When Patinkin strips off his clothes and jumps into a pond, Streisand's mixture of shock and excitement and reticence is exquisitely gauged. She gives us a sternly principled girl and, at the same time, a charmingly soft-edged evocation of a boy. Good as she is, she's not believable in any literal way as a teenage boy, but that hardly matters; we accept the imposture as a convention made possible by the *shtetl* culture.

The music also helps Streisand avoid the problem of realism. I want to distinguish between the quality of Michel Legrand's songs, which are terrible and all sound the same—gauzy, soft, and upbeat—and the way that Streisand uses them. When she sings while racing through the woods or while sitting in the dark before a candle, she's doing nothing that directors of big Technicolor musicals haven't done for almost 40 years. But she does other things too. In that dinner at Hadass's house, she sings to *herself*, offering us Yentl's witty running commentary (Alan and Marilyn Bergman's lyrics work well here) on the events unfolding before her. The scene continues to play in a normal way, with the dialogue fitted around the words of the song—a miracle of sound editing that somehow allows both the action and the song to hold their own shape while working together. Someone will surely complain that only *Streisand* sings. But Yentl is in drag; she can't openly express herself, so we need to hear her thoughts more than those of the



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other characters. All along, the movie is propelled by her inner drives; the songs make those drives lyrical and heroic.

Watching Hadass silently serving Avigdor, Yentl, so contemptuous of girls who do men's bidding, suddenly understands how an adoring girl like that might make a man feel good. But Avigdor, it turns out, doesn't marry Hadass. His suit is rejected by her parents. Hoping to keep Hadass out of the hands of other men, he insists that the young, smooth-cheeked *Anshel* marry her. Appalled, but unwilling to lose Avigdor's companionship, Yentl/Anshel goes through with it. In the wedding-night scene, and other moments from this strange marriage, most directors would head automatically for rough farce, but Streisand hits a happier and sweeter note. Yentl flutters about in a panic, making up preposterous laws from the Talmud in order to explain why he/she can't consummate the marriage, and Amy Irving's Hadass, so trusting and innocent yet powerfully sexual too, listens to her wildly anxious "husband" with respect and then pursues him all the more ardently.

Amy Irving's witchlike beauty has never been more seductive. In this all-but-silent performance, she is amazingly powerful. She doesn't look foolish for desiring a woman made up as a man; she's merely following the sexual temperament of the tribe, falling for intellect rather than brawn—it's a loving, uninsulting joke about Jewish women. And Yentl, between moments of terror, looks at this beautiful girl with wonder: Hadass may know little of the Law, but she is the life force itself. I suspect that Barbra Streisand is here expressing her boredom with the sexual polemics of recent years. She renders obeisance to the fathers—to male authority and wisdom—and, at the same time, she celebrates the greatness of both kinds of women, the placid, persevering ones who keep things going and the intellectual pile drivers who venture forth and conquer.

After so much that is inventive and lovely, the commercially upbeat ending, virtually a reprise of the "Don't Rain on My Parade" number from *Funny Girl*, is a shocking disappointment. It doesn't leave a lump in the throat, only a stone where one's heart used to be. I won't take the gallant way out by saying that Streisand merely needs to trust her instincts more—those instincts may very well be leading her toward the junk in *Yentl* that I hate, as well as the wonderful moments I love. Let's say instead that she's a powerful talent with many flaws, and that we await her next movie the way we might await any major film-maker's work. *Yentl* looks good and moves well. This woman is a director. Of that there can be no doubt. ■

Records/Peter G. Davis

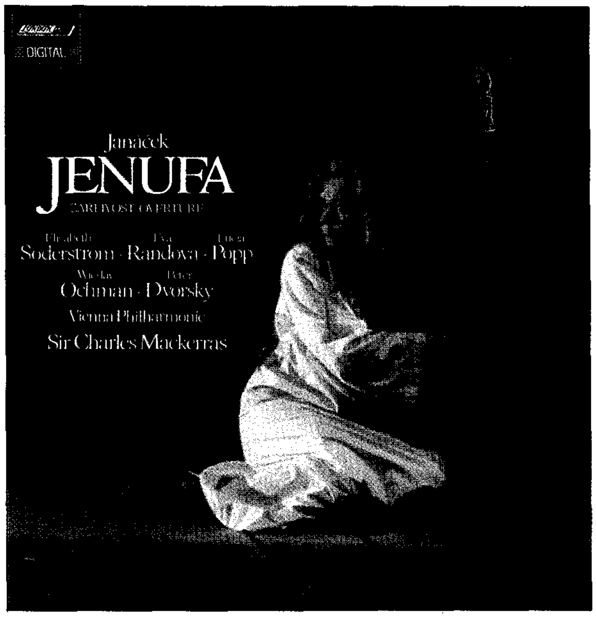
BUMPER CROP

"...Operatic finds: Maazel's *Rondine,* a magical *Così* by Muti, an elegant *Barber,* Bernstein's eccentric *Tristan*..."

FOR SOME MYSTERIOUS REASON, THIS fall's harvest of opera recordings is several cuts above the average. In the recent past, a few new opera sets may have contained performances worth preserving or works that needed to be recorded, but more often than not one vaguely wondered why the phonograph had been invented, as a bankable all-star cast mechanically ground out yet another standard repertory piece with robotlike precision. Playing the latest opera releases one by one, I found myself pleasantly surprised, actually enjoying almost all of them.

Perhaps London's recording of Janáček's **Jenufa** (LDR 73009) put me in a particularly receptive mood. Having been bowled over by the four previous operas in London's Janáček series, I pounced on *Jenufa* the moment it appeared and can report that this gripping performance is the one we have been waiting for, easily eclipsing the three previous versions from Czechoslovakia. Charles Mackerras conducts the original orchestration, now heard for the first time on discs, and he encourages the Vienna Philharmonic to discover rare beauty and a passionate heartbeat in every note. Best of all, the singers leave nothing unsung and no emotion untouched as they immerse themselves in this healing human drama. How fortunate that Elisabeth Söderström's celebrated Janáček impersonations have been captured just in time to convey all the inner radiance and theatrical vibrancy she brings to these wonderful characters, Jenufa especially. I have a feeling that this recording, along with its four predecessors, will rank among the most treasurable artistic contributions to the entire medium.

A Puccini cycle, even one of exceptional quality, would hardly seem to be a necessity, with so many versions of these favorites already in the catalogue. Nor would Lorin Maazel, generally considered as something of a cold fish, appear to be the most promising conductor for such warmly sentimental melodramas. So much for preconceptions. CBS's Puccini project with Maazel in charge has to date turned out amazingly well—possibly by focusing on line, atmosphere, and shapely details while allowing the composer's heated melodies to sing for themselves, Maazel has managed to find a fresh, invigorating point of view. In any case, the latest success in the series is **La Rondine** (12M 37852), a neglected opera that was due for a new recording. Despite an overworked plot recalling *Traviata, Fledermaus,* and even *La Bohème, La Rondine* nostalgically conjures up the demimonde of Paris circa 1900, where older and more cynical bohemian poets and kept women have one last poignant fling at youthful romance. Maazel conducts this fragile but often gorgeous pastel score with delicacy and obvious affection, and Kiri Te Kanawa and Placido Domingo make a luscious-sounding pair of lovers.



Janáček's healing drama: *Each note a passionate heartbeat.*

Boito's problematical **Nerone**, 60 years in the making and left incomplete at the composer's death in 1918, has finally been recorded—in Hungary, of all places, with a native cast conducted by Eve Queler (Hungaroton SLPD 12487/9). Had Boito's musical talent equaled his skill at writing brilliant librettos, *Nerone* might have evolved into an Italian epic to rival Berlioz's *Les Troyens* or Wagner's *Ring.* Even as it stands, the opera is a fascinating exploration of man's creative and destructive duality. Unfortunately, the score has a scrappy flavor and only fitfully hits the mark. Boito could compose passages of extraordinary declamatory power and illuminate the moment, but he never had the ability to sustain or develop his short-winded musical ideas. *Nerone* may be beyond help, even in an inspired production, but it is definitely worth discovering on records. Hungaroton's rescue mission serves the composer-librettist faithfully in every important respect, and anyone with a burning curiosity to investigate this intriguing bit of operatic hubris should not hesitate.

Another album from Hungary, Verdi's **Simon Boccanegra** (Hungaroton SLPD 12522/4), examines a work more central to the repertory, but one that has hardly been overexposed, either live or on disc. Frankly, I found this recording quite astonishing—Verdi sung by a virtually unknown provincial cast that is more than competitive with today's international elite. The positive effect has less to do with sheer vocal quality—although no apologies are necessary for these estimable singers under Giuseppe Patanè's knowledgeable baton—than with a commitment to use the voice as an expressive means of communicating real human emotions. You seldom hear this sort of immediacy from the present crop of jet-set superstars, but it is refreshing to know that in Hungary, at least, a Verdi aria can still generate something more than an automatic vocal reflex. I warmly recommend this *Boccanegra,* which both makes a moving statement about a great work and provides a healthy antidote to the tired routine that characterizes too many operatic performances nowadays.

Several younger conductors seem aware of this danger, declaring war on bad old traditions in hopes of revitalizing familiar operas long taken for granted. Riccardo Muti is one of these crusaders, and on discs he has focused his attention primarily on Verdi. Lately, though, he has turned to Mozart and the composer's **Così fan tutte**, which was

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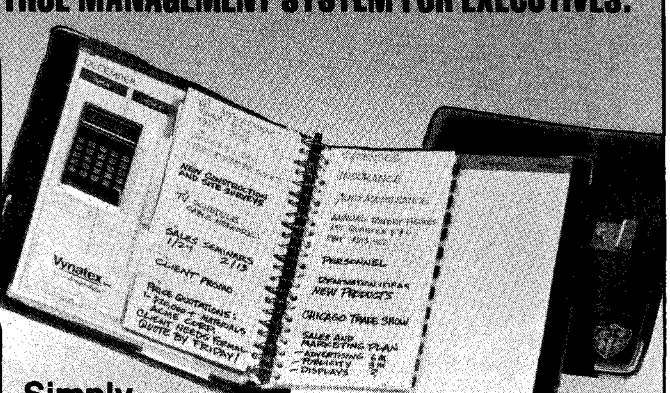

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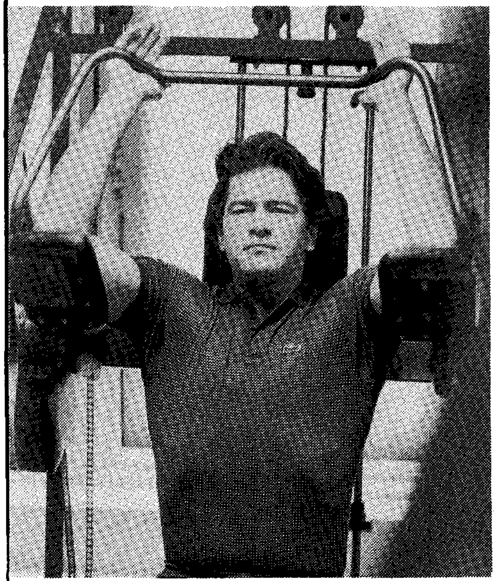

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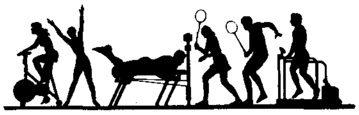

Fitness To Fit Everybody

recorded live at the 1982 Salzburg Festival (Angel DSCX 3940). To my ears, Muti's *Così* sounded absolutely magical as it unfolded naturally and spontaneously during last summer's revival in Salzburg. The conductor takes great pains to create a warm instrumental blend and delicately balanced textures, and his sensitivity for refined orchestral sonority has never quite been adequately reproduced on records. Still, much of the lyrical grace, finely wrought detail, sunny Italian warmth, and pulsating vitality of his Mozart accompaniments always shines through on these discs, while Margaret Marshall, Agnes Baltsa, Kathleen Battle, Francisco Araiza, James Morris, and José van Dam form a polished and highly persuasive ensemble.

It may be a bit early to pass judgment on Giuseppe Sinopoli, a conductor whose controversial Verdi interpretations have divided the European press. His first opera recording, **Nabucco** (Deutsche Grammophon 2741 021), has also had a mixed reception, but Sinopoli's approach to this rugged, explosive score sounds just right to me. Rhythmically taut, crisply defined, and vigorously propulsive, this performance takes the composer's youthful vulgarities and violent dramatic contrasts at face value but never distorts them. With *Nabucco,* Verdi erupted on the Italian operatic scene as a fresh, new voice, a fact that Sinopoli neither forgets nor underplays as he whips up the excitement. The role of Abigaille is a notorious voice-wrecker, but Ghena Dimitrova fearlessly attacks the notes with apparently endless resources of stamina, power, flexibility, and temperament—the recording debut of a major talent. Piero Cappuccilli as Nabucco and Evgeny Nesterenko as Zaccaria seem a bit monochromatic, but their sturdy work leaves little room for complaint in these one-dimensional, stand-and-deliver roles.

A new **Barber of Seville** may not be a pressing need, but come to think of it, most of the recent new versions have been sadly disappointing. I have few reservations about the latest entry (Philips 6769 100), the first operatic recording from Neville Marriner and the Academy of St. Martin-in-the-Fields. Marriner's delightful earlier series of Rossini overtures for Philips told us what to expect: on-target tempos, a bracing ebullience, and unfailing instrumental elegance. Thomas Allen's Figaro and Agnes Baltsa's Rosina would disarm the stoniest critic—two superb voices in peak condition and relishing every witty phrase—while Francisco Araiza (Almaviva), Domenico Trimarchi (Bartolo), and Robert Lloyd (Basilio) are not far behind. This supremely musical and dramatically alert performance should

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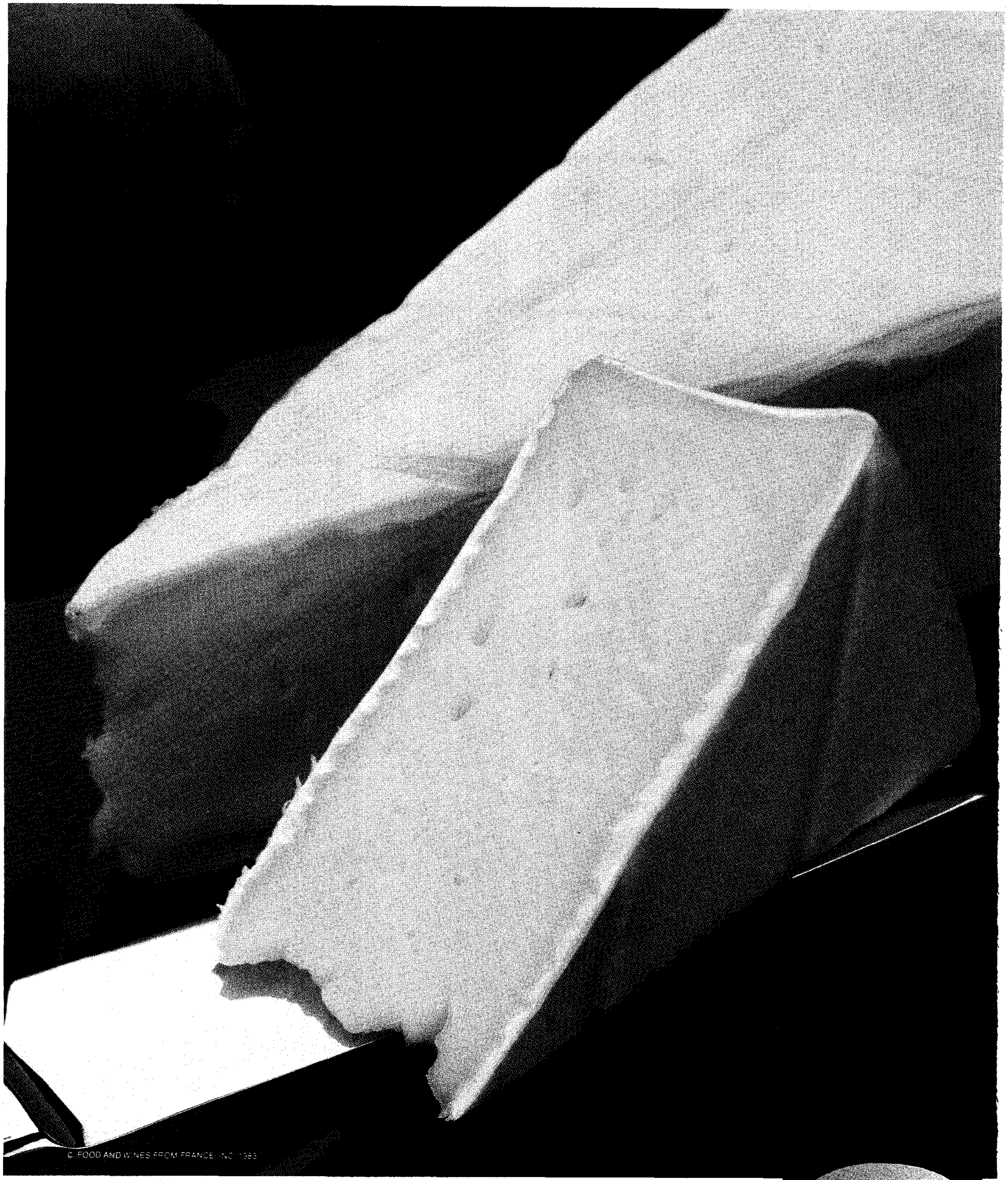

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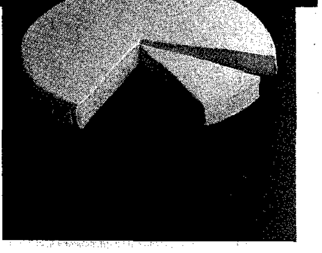

make another *Barber* recording unnecessary for years to come.

I managed to squeeze in three more opera sets before time ran out, each perhaps flawed but not without interest. If **Manon** is Massenet's most popular opera, you would never know it from recordings: Angel's recent release is now the only stereo version available (DSCX 3946) and welcome for that reason alone, even if it hardly displaces the classic Monteux performance with Victoria de los Angeles on Seraphim. Ileana Cotrubas is the fly in the ointment here, a wobbly Manon devoid of vocal allure and a pallid partner for Alfredo Kraus's exquisitely aristocratic Des Grieux. Michel Plasson conducts efficiently, and supporting roles are well taken, but the heroine's inadequacies cripple an otherwise presentable production.

Leonard Bernstein's eagerly awaited **Tristan und Isolde** (Philips 6769 091) also left me with mixed feelings. Recorded an act at a time over the course of a year, the performance seems like a collection of loosely connected moments, some of them tremendously exciting and others irritatingly mannered, illogical, or downright eccentric. After an agonizingly slow and self-conscious Act I, Bernstein settles down a bit, but his navel-gazing conception never coalesces into a coherent entity. Hildegard Behrens, a dramatically vivid Isolde, may not have a conventionally heroic Wagnerian voice, but she somehow makes the role work through sheer willpower, even when Bernstein's slow-motion lovemaking has her gasping for breath. Peter Hofmann's drab Tristan is purely makeshift, although the other singers survive honorably enough despite every obstacle thrown in their way.

Finally, Herbert von Karajan has had another go at **Carmen** (Deutsche Grammophon 2741 025), this time using the spoken dialogue rather than Guiraud's recitatives. The overall result, not much different from Karajan's RCA recording of twenty years ago, is a lush, opulent, grand-opera power trip, sometimes ravishingly beautiful, sometimes maddeningly effete. Agnes Baltsa's sultry and insinuating Carmen manages to preserve its individuality, as does José van Dam's suave Escamillo; but José Carreras (José) and Katia Ricciarelli (Micaela) remain dutiful servants of this omnipotent puppeteer, who magisterially and elegantly pulls every satin string. *Carmen,* often called the perfect opera, still waits for the perfect recording.

Pop: A Simple Twist of Faith

IT WAS A MEASURE OF **Bob Dylan**'s DIStracted, if not diminished, powers as a songwriter and musician that his work was viewed first in the context of its relation to the twists and turns of his religious beliefs. For three albums, he was the proselytizing Christian, not just confounding but defying the expectations of his audience—a group that grew up admiring his challenge to authority and traditional values. And lately Dylan has been searching out the deepest roots of Judaism, even going to the Wailing Wall for his son's bar mitzvah. But with the release of *Infidels* (Columbia QC 38819), he steps back into his role as songwriter-poet, and with a sense of control and an authority that are the summation of his long career. The record's sense of mature reappraisal is infused with a highly energetic sound, much as the lines etched into a 42-year-old face might belie the adolescent energy that still flows. These new songs wear the experience well. In the beginning, Dylan sang about politics, and later about sadness, and still later about salvation. Now, he weaves all of those concerns into a musical narrative expressed not through allegorical characters but in terms of one man's real life. In an extraordinarily precise and perceptive way, Dylan now recognizes that he's no longer the leader of a restless generation, and with poignant self-awareness points out: "Yesterday's just a memory and/ Tomorrow's never what it's supposed to be."

A far different reconciliation with the question of artistic maturity comes in the form of **Linda Ronstadt**'s collection of old standards called, with misplaced irony, *What's New* (Asylum 9 60260). Though the album is pleasant and thoroughly competent, and though even on automatic pilot Nelson Riddle and his orchestra evoke the gossamer sound that used to envelop a generation of fifties "song stylists," in the end it's all just hopelessly narcissistic. Ronstadt, the "quintesensual" L.A. rocker, has traded in her roller skates for what she perceives as more serious. But where Dylan's record displays a coming to grips with his own adulthood, Ronstadt is a child playing dress-up in an attic.

Graham Parker has always derived great value from the ironic juxtaposition of his tense, tightly wound exterior and the heart of a romantic that beats within. His obsessive agitation has always trod a fine line between mannerism and epiphany, and his impact depended heavily on just the right support of his backing musicians. His first band, the Rumour, provided just the right emotional and aural counterpoint to his chirpy tension. After several less successful collaborations, Parker's new disc, *The Real Macaw* (Arista AL8-8023), shows his tendency to melodrama held in check by the polished studio craft of his new band (led by Brindsly Schwarz of the original Rumour). Here, a bit of emotional equanimity doesn't hurt.

—Tom Bentkowski

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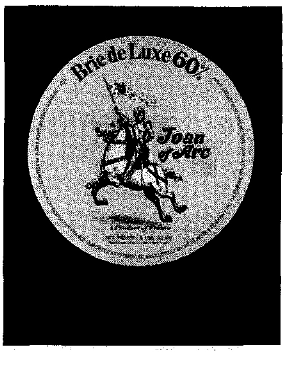

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SALES & BARGAINS

BY LEONORE FLEISCHER

Beauty

MONIQUE OF THE WALDORF IS OFFERING very low prices on all services for women between now and New Year's. Shampoo, conditioning, haircut, and blow-dry, were $50, now $25; permanent, shampoo, conditioning, haircut, and blow-dry, were $95, now $48; single-process hair coloring, shampoo, conditioning, and blow-dry, were $50, now $25; full-leg plus bikini wax, was $40, now $23; one-hour biogenic facial plus mask, was $35, now $18; manicure, was $10, now $5; pedicure, was $20–$25, now $12. Appointments necessary. American Express, checks accepted. *Monique of the Waldorf Salon, 301 Park Ave., at 49th St. (752-1980); Mon.–Sat. 9 a.m.–6 p.m.; through 12/31.*

Double Sale

MEN'S AND WOMEN'S SPORTSWEAR AND skiwear from two designers will be on sale at this showroom. From Garrick Anderson, for men sizes 38R–44L: ribbed handloomed - tweedy - wool cardigans from Scotland, retail $175, here $75; novelty-wool knitted pullovers, retail $200, here $100; soft-Shetland-wool seamless sweaters in twenty misty colors, retail $85, here $40; hand-knitted vests, retail $225, here $100; suede-and-wool vests, retail $190, here $90; classic wool three-button jackets, retail $450–$500, here $200–$235; Norfolk jackets, retail $500, here $250; small selection of wool-flannel double-pleated trousers, retail $155, here $75; ice-cream-white flannel trousers, retail $185, here $90; Irish-linen spring jackets, retail $450, here $220; and more. For women sizes 6–12: boot-length lined tweed skirts, retail $180, here $85; belted or double-breasted jackets, retail $475, here $235; hand-knitted sweaters, retail $150–$250, here $75–$125; soft-Shetland-wool seamless sweaters, here $40; and more. Also, Shetland-wool tubular scarves, retail $50, here $18; handloomed scarves, retail $75, here $37. Discount Skiwear for men and women comes in fashion colors but is intended for the serious skier—the coats and bibs are made of Thinsulate (very warm and unbulky), there are snow collars and cuffs for extra protection, and the jackets have vented backs.

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Women's sizes are 6–14; men's, S–XL. A few examples (where two prices are given, the second is for imperfect merchandise): coats, retail $159, here $99.99 and $69.99; bib pants, retail $135, here $89.99 and $59.99; stretch pants, retail $195, here $129.99 and $69.99; powder shirts without pockets, retail $35, here $19.99; moon boots, retail $39.99, here $19.99; Smith goggles, retail $19.90, here $9.90; leather gloves, retail $40, here $19.99; hats, retail $10, here $4.50. Garrick Anderson accepts checks; Discount Skiwear accepts MasterCard (M.C.), Visa (V.), and checks; all sales final. *Garrick Anderson showroom, 321 Fifth Ave., near 32nd St. (685-1360); Fri., Sat., and Sun. 10 a.m.–6 p.m. (Garrick Anderson open Sun. till 2 p.m. only); 11/25–27 only.*

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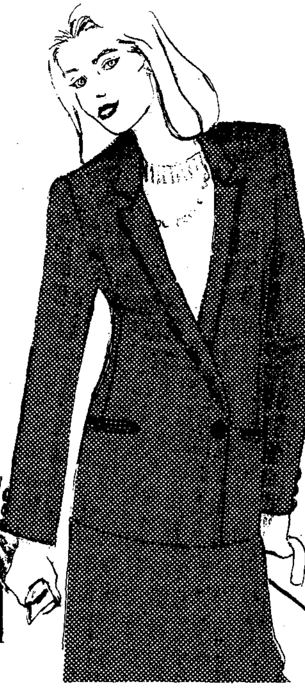

early birds: only seventeen blanket throws, about 55 by 70 in., $38–$63. Cash-and-carry only; all sales final. *Alafoss New York, Ltd., 1407 Broadway, near 39th St., Room 1914 (944-7235); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; open 11/23 till 11:30 a.m. only; closed 11/24; through 11/26.*

Clocks

AFTER 38 YEARS, THIS CLOCK FACTORY IS closing and must liquidate all stock at well below the original wholesale prices. Most of the clocks are wall models, and all have quartz movements. Some are showroom samples and can be bought off the walls; others you can select and the movement will be installed for you right then and there. A few examples: contemporary clocks with simple black Lucite face, retail $40, here $12; a group of Oriental-style hand-painted-and-lacquered-wood clocks, retail $50, here $16; a group of "floating dial" pendulum wall clocks, retail $75, here $25; modern "see-through" clocks with "bullet" hours, retail $35, here $16; a group of solid-wood clocks with mirrored panels, retail $75, here $22; Bicentennial clocks with numerals made of uncirculated Bicentennial quarters and half-dollars, retail $100, here $35; and much more. Cash-and-carry only; all sales final. *Roseman Clocks, 43 West 24th St., third floor (929-7103); Mon.–Fri. 9 a.m.–5 p.m.; closed 11/24; through 12/21.*

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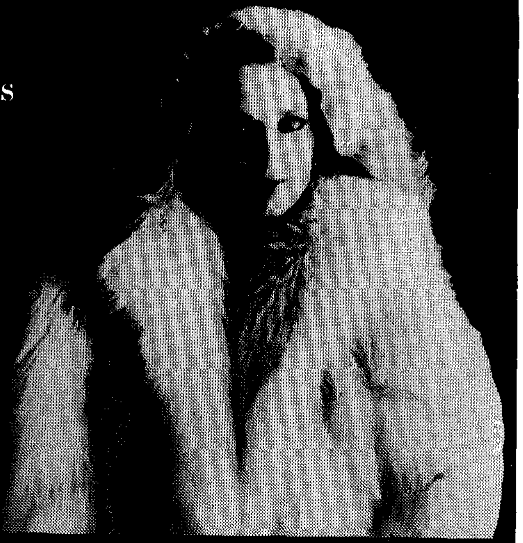

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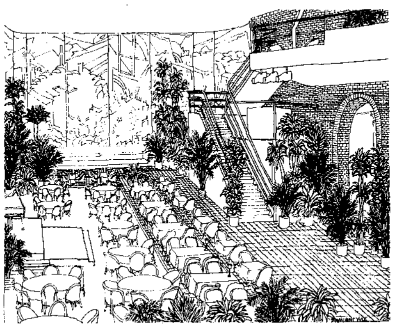

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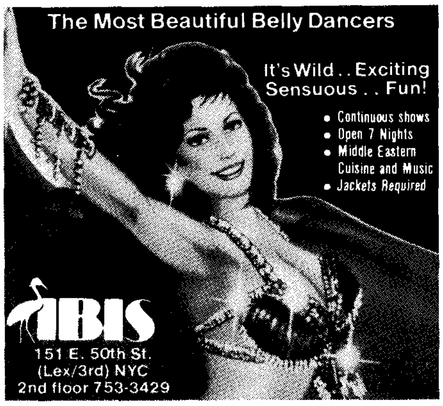

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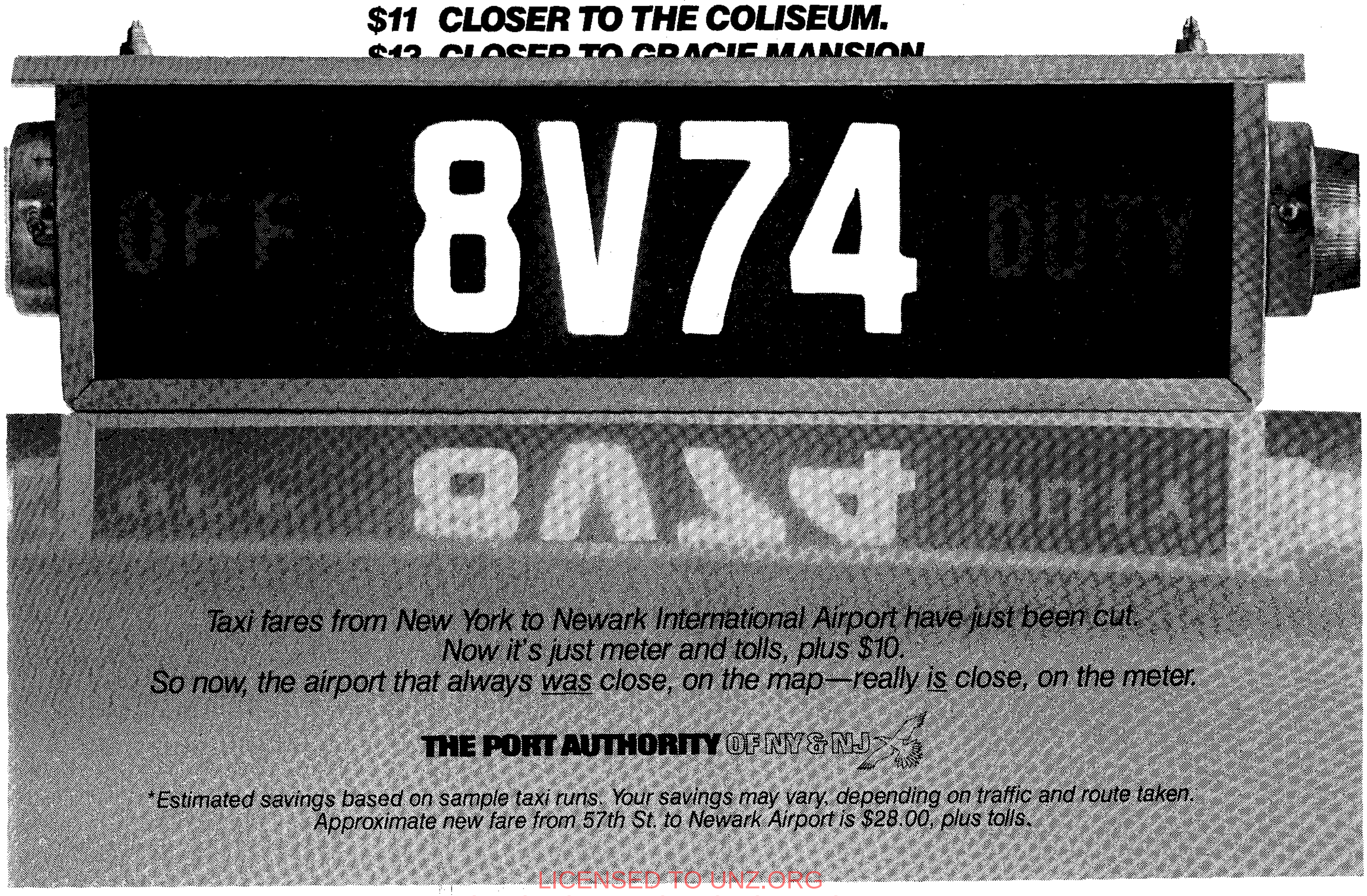

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CUE

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A Complete Entertainment Guide for the Week Beginning November 23.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. FILM FORUM—Watts St. at Ave. Americas. 431-1590. #1—Nov. 21-22: "Born in Flames." Nov. 23-27: "Rockaby"; "Joe Chaikin Going On." #2—Nov. 21: "Too Early, Too Late"; "En Rachachant"; "Every Revolution is a Roll of the Dice." Nov. 22: "Germany in Autumn"; "Sisters." Nov. 23-24: "Montenegro"; "Jonah Will Be 25 in the Year 2000." Nov. 25-26: "Cammare Seca"; "Before the Revolution." Nov. 27: "Don Giovanni."

3. ESSEX—Grand St. nr. Essex. 982-4455. Thru Nov. 24: "The Big Score"; "7 Doors of Death." Beg. Nov. 25: "Jackie Chan Connection"; "Sleepaway Camp."

4. VANDAM THEATER—Vandam St. nr. Ave. Americas. 675-0498. Nov. 20-23: "I Married a Communist"; "Pickup on South Street." Nov. 22-29: "Eight Minutes to Midnight"; "If You Love This Planet"; "No Place to Hide."

5. BLEECKER STREET CINEMA—At La Guardia Pl. 674-2560. Nov. 21-22: "Streamers." Beg. Nov. 23: "Hilary's Blues." Agee Room: "In the Realm of the Senses."

6. WAVERLY—Ave. Americas at W. 3rd St. 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. 8TH STREET PLAYHOUSE—W. of Fifth Ave. 674-6515. Nov. 21: "The Asphalt Jungle"; "The Bad and the Beautiful." Nov. 22: "On the Beach"; "I Want to Live." Nov. 23: "Peyton Place"; "Bonjour Tristesse." Nov. 24: "Rock Around the Clock"; "Blackboard Jungle." Nov. 25-26: "Rebel Without a Cause"; "The Wild One." Nov. 27: "From Here to Eternity"; "Touch of Evil."

9. ART—8th St. E. of University Pl. 473-7014. "Never Cry Wolf."

10. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 21: "La Bete Humaine"; "Grand Illusion." Nov. 22: "The Tenant"; "Knife in the Water." Nov. 23: "The Country Girl"; "To Catch a Thief." Nov. 24-25: "Private Lives"; "Design for Living." Nov. 26-27: "The Thin Man"; "After the Thin Man."

11. ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl. 533-9292. Nov. 18-24: "Under Fire"; "True Confessions."

13. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Nov. 21-22: "La Cage Aux Folles"; "Victor/Victoria." Nov. 23-24: "Wild Strawberries"; "The Seventh Seal." Nov. 25-27: "Barry Lyndon."

14. GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St. 929-3350. #1—"The Return of Martin Guerre." #2—"A Christmas Story."

16. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—"Return of the Secaucus 7." #2—"Rear Window." #3—"Heat and Dust." #4—"Rear Window."

15th-42nd Streets

20. GRAMERCY—23rd St. nr. Lexington Ave. 475-1660. "Educating Rita."

21. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. "The Right Stuff."

22. MURRAY HILL—34th St. nr. Third Ave. 685-7652. "Never Say Never Again."

23. 34TH STREET EAST—Nr. Second Ave. 683-0255. "Nate and Hayes."

24. LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave. 532-5544. #1—"Amityville 3-D." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now."

43rd-60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—"7 Doors of Death." #2—Thru Nov. 22: "The Osterman Weekend." Beg. Nov. 23: "Fire and Ice."

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. Thru Nov. 22: "Under Fire." Beg. Nov. 23: "Terms of Endearment."

32. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—"Never Say Never Again." #2—"A Night in Heaven." #3—"Deal of the Century." #4—Thru Nov. 22: "Going Berserk." Beg. Nov. 23: "Under Fire." #5—"All the Right Moves." #6—"Risky Business."

33. LOEWS STATE—B'way nr. 45th St. 582-5060. #1—"Richard Pryor. . .Here and Now." #2—"Amityville 3-D."

35. EMBASSY 1—B'way nr. 46th St. 757-2408. "Nate and Hayes."

36. MOVIELAND—B'way nr. 47th St. 757-8320. Thru Nov. 22: "The Invincible One." Beg. Nov. 23: "Kung Fu Instructor."

37. RKO WARNER TWIN—B'way nr. 47th St. 975-8366. #1—"The Big Score." #2—"The Right Stuff."

38. EMBASSY 2—B'way nr. 47th St. 730-7262. "Dead Zone." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"Brainstorm."

39. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Nov. 21: "The Boys in the Band"; "Something for Everyone." Nov. 22-23: "The Night of the Shooting Stars"; "L'Etoile du Nord." Nov. 24-26: "Excalibur"; "Altered States." Nov. 27: "Fellini Satyricon"; "Fellini's Roma." #2—Nov. 21-22: "Emmanuelle"; "The Story of O." Nov. 23-24: "Hello, Dolly!"; "Funny Girl." Nov. 25-26: "Tootsie"; "Some Like It Hot." Nov. 27: "Maytime"; "Naughty Marietta"; "Rose Marie."

41. UA RIVOLI TWIN—B'way nr. 49th St. 247-1633. #1—Thru Nov. 23: "Sleepaway Camp." #2—Thru Nov. 23: "Young Warriors."

42. EMBASSY 49TH STREET—Nr. Seventh Ave. 757-7003. "Spanish Film Festival."

44. GUILD 50TH STREET—W. of Fifth Ave. 757-2406. "A Christmas Story."

45. ZIEGFELD—54th St. nr. Ave. Americas. 765-7600. "Yentl."

46. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Nov. 23: "Sleepaway Camp."

47. CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St. 757-2131. Nov. 21-27: "Vassa."

48. SUTTON—57th St. nr. Third Ave. 759-1411. Thru Nov. 21: "The Osterman Weekend." Beg. Nov. 22: "Beyond Reasonable Doubt."

50. FESTIVAL—57th St. nr. Fifth Ave. 757-2715. "Testament."

51. 57TH STREET PLAYHOUSE—W. of Ave. Americas. 581-7360. "Koyaanisqatsi."

54. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. "A Night in Heaven."

55. PLAZA—58th St. nr. Madison Ave. 355-3320. "Carmen."

56. PARIS—58th St. W. of Fifth Ave. 688-2013. Beg. Nov. 20: "Confidentially Yours."

57. D.W. GRIFFITH—59th St. nr. Second Ave. 563-6102. "Rear Window."

58. MANHATTAN—59th St. bet. Second & Third Aves. 935-6420. #1—Thru Nov. 22: "Zelig." Beg. Nov. 23: "Of Unknown Origin." #2—"Never Say Never Again."

60. BARONET—Third Ave. nr. 59th St. 355-1663. Baronet-"Testament." Coronet-Thru Nov. 22: "Heart Like a Wheel." Beg. Nov. 23: "Terms of Endearment."

61. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. "Star 80."

62. CINEMA I—Third Ave. nr. 60th St. 753-6022. "Star 80." **CINEMA II**—753-0774. "Educating Rita."

61st Street & Above
East Side

70. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Nov. 23: "Never Cry Wolf." #2—Thru Nov. 23: "Sleepaway Camp."

71. BEEKMAN—Second Ave. nr. 65th St. 737-2622. "The Right Stuff."

72. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—"Nate and Hayes." #2—"The Big Chill."

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "The Return of Martin Guerre."

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "A Christmas Story."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Thru Nov. 22: "All the Right Moves." Beg. Nov. 23: "Heart Like a Wheel."

78. UA EAST—First Ave. at 85th St. 249-5100. Thru Nov. 23: "Sleepaway Camp."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"The Big Score." #2—"Amityville 3-D."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Nov. 24: "A Night in Heaven."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Nov. 24: "The Big Score"; "Eagle vs. Silver Fox."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Big Chill."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"Boat People." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Rear Window." #2—"Passion."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Nov. 21: "Hobson's Choice"; "Oliver Twist." Nov. 22-23: "Seance on a Wet Afternoon"; "Providence." Nov. 24-26: "The Importance of Being Earnest"; "I Know Where I'm Going." Nov. 27: "Dragonslayer"; "Clash of the Titans."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Return Engagement." #2—"Experience Preferred. . .But Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The Big Chill." #2—"A Christmas Story." #3—"Never Say Never Again." #4—"Never Cry Wolf."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Under Fire." #2—"Educating Rita."

95. **THALIA—95th St. W. of B'way.** 222-3370. Nov. 21: "The Tin Star"; "Thunderhoof." Nov. 22: "The French Lieutenant's Woman"; "Joseph Andrews." Nov. 23: "Sword of Justice No. 2: The Snare"; "Akumyo: Notorious Dragon." Nov. 24: "Bizarre, Bizarre"; "Sous Les Toits de Paris." Nov. 25-26: "The Quiet Duel"; "Rashomon." Nov. 27: "Metropolis"; "Things to Come."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Nov. 21: "Geisha"; "An Autumn Afternoon." Nov. 22: "One Flew Over the Cuckoo's est"; "The Magnificent Ambersons." Nov. 23: "1900"; "Before the Revolution." Nov. 24: "Yankee Doodle Dandy"; "A Midsummer Night's Dream." Nov. 25: "Harold and Maude"; "Being There." Nov. 26: "Blowup"; "L'Avventura." Nov. 27: "Mutiny on the Bounty (1935)"; "Julius Caesar."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Dead Zone"; "Scanners." #2—"Heat and Dust." #3—"Sleepaway Camp." #4—"Richard Pryor. . .Here and Now"; "The Toy."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Nov. 24: "Sleepaway Camp." Beg. Nov. 25: "Jackie Chan Connection." #2—"The Big Score."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Beg. Nov. 24: "Under Fire"; "Breathless." Beg. Nov. 25: "Dead Zone"; "Sleepaway Camp."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Nov. 21, 12 noon: The Pioneers of the Structural Film—"Scacco Matto" (1955) by Bruno Munari, "Arnulf Rainer" (1958) by Peter Kubelka, "Trees During Autumn" (1960) by Kurt Kren, "Fleming Faloon" (1963) by George Landow, "Last Clean Shirt" (1964) by Alfred Leslie. Nov. 22, 12 noon: "1933" (1967), "Sailboat" (1967) by Joyce Wieland, "Window" (1964) by Ken Jacobs, "Wavelength" (1966) by Michael Snow. Nov. 23, 12 noon: The Pioneers of Film Cut to Music & Music as Soundtrack—"Moods of the Sea" (1940) by Slavo Vorkapich, "American March" (1941) by Oskar Fischinger, "Early Abstractions" (1939) by Harry Smith, "Scotch Hop" (1959) by Christopher Maclaine, "To Parsifal" (1963) by Bruce Baillie, "Nightspring/Daystar" (1964) by David Brooks. Nov. 25, 12 noon: "Scorpio Rising" (1964) by Kenneth Anger, "Breakaway" (1966) by Bruce Conner, "All My Life" (1966) by Bruce Baillie, "The Who Film" (1966) by Ian Rubin, "Grateful Dead" (1967) by Robert Nelson, "Harmonica" (1971) by Larry Gottheim, "Bolero" (1973) by Allan Miller.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Nov. 25, 8 p.m.: "Back Door to Hell" (1965), "Flight to Fury" (1965) by Monte Hellman. Nov. 26, 8 p.m.: TV Noir—A marathon of television dramas from the '50s and early '60s made by Sam Fuller, Ida Lupino, Frank Borzage, William Graham. Nov. 27,

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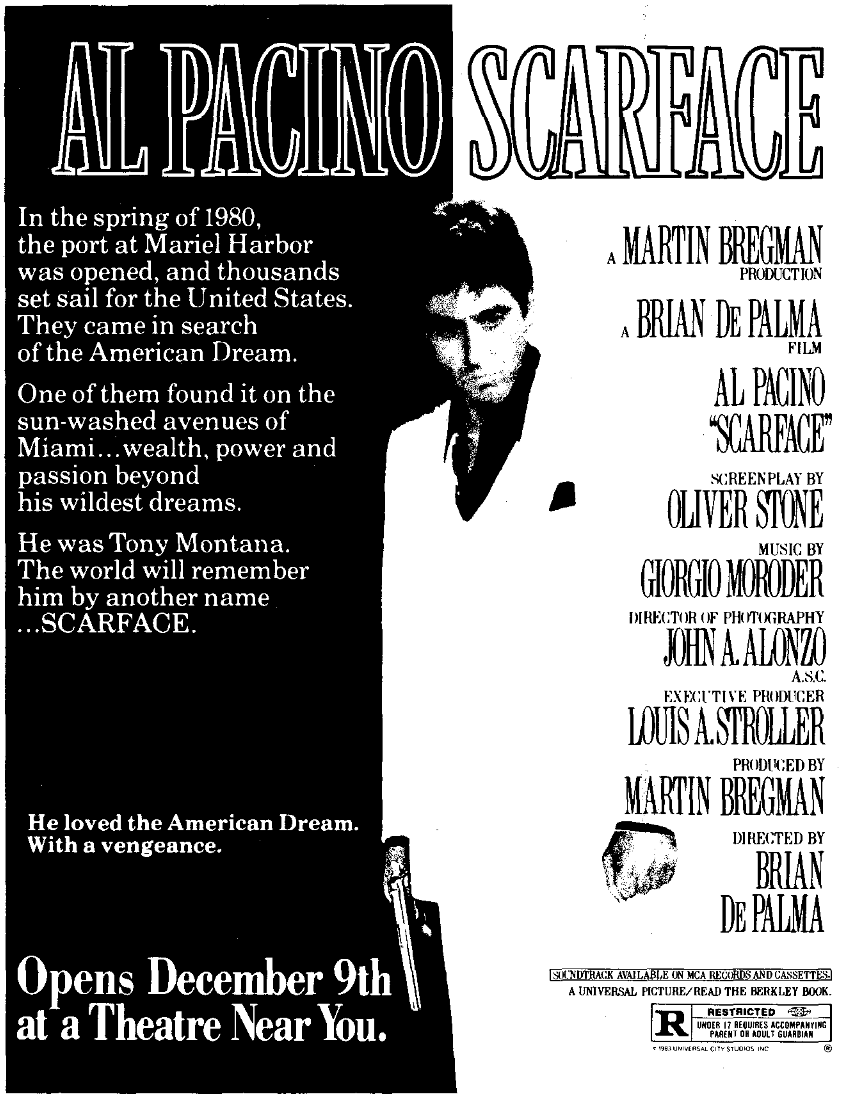
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SCARFACE
In the spring of 1980, the port at Mariel Harbor was opened, and thousands set sail for the United States. They came in search of the American Dream.
One of them found it on the sun-washed avenues of Miami...wealth, power and passion beyond his wildest dreams.
He was Tony Montana. The world will remember him by another name ...SCARFACE.
He loved the American Dream. With a vengeance.
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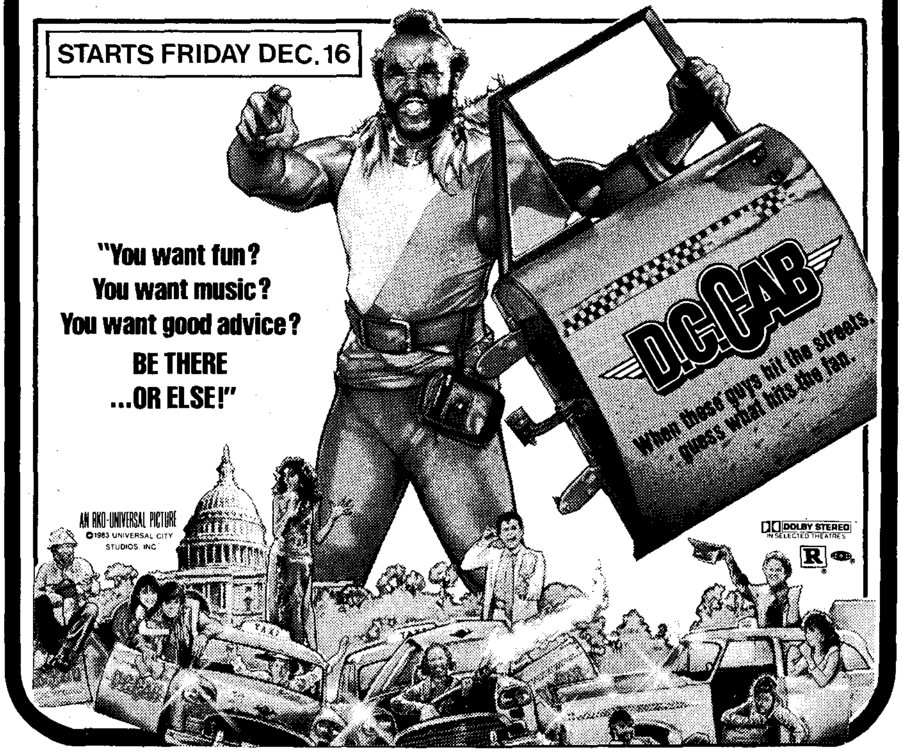
STARTS FRIDAY DEC. 16
"You want fun? You want music? You want good advice? BE THERE ...OR ELSE!"
D.C. CAB
When these guys hit the streets, guess what hits the fan.
AN RKO-UNIVERSAL PICTURE
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DOLBY STEREO IN SELECTED THEATRES
R

8 p.m.: Mike Kuchar and Kuchar Bros. 8mm Film Show—"I was a Teenage Rumpot" (1958), "The Naked and the Nude" (1957).

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Nov. 23, 1, 3:15, 6 & 8:30 p.m.: "Pattes Blanches" (1949) by Jean Gremillon.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Nov. 26, 8:30 p.m.: Distinguished Directors of Foreign Films Series—"Diary of a Lost Girl" (1929) by G. W. Pabst.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Cineprobe Series—Nov. 21, 6 p.m.: "The Moon Show", "Mirror Show", "The Doodlers", "The Mysterians", "Pencil Booklings" by Kathy Rose. Recent Films from West Germany—Nov. 21, 2 p.m.: "Toilette" (1979) by Friederike Pezold. Nov. 24, 2:30 p.m.: "The Heartbreakers" (1982) by Peter Bringmann. Nov. 25, 2:30 p.m.: "Bella Donna" (1983) by Peter Keglevic; 6 p.m.: "The Power of Emotion" (1983) by Alexander Kluge. Nov. 26, 2:30 p.m.: "The Power of Emotion"; 5 p.m.: "Five Last Days" (1982) by Percy Adlon. Nov. 27, 2:30 p.m.: "Milo Barus, the Strongest Man in the World" (1982) by Henning Stegmuller; 5 p.m.: "Humane Killing" (1980) by Muscha and Trini Trimpop. What's Happening Film Series—Nov. 22, 6 p.m.: "Children of Violence" (1982) by William Jersey.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Nov. 21, 8 & 9:45 p.m.: "Mad Max" (1979) by George Miller. Nov. 21, 8 p.m.: "Poetry in Motion" (1982) by Ron Mann. Nov. 23-27, 8 & 10 p.m. (Sun. at 3, 5 & 7:30): "Pauline at the Beach" (1983) by Eric Rohmer. Nov. 25, 7:30 p.m.: "The Gospel According to St. Matthew" (1966) by Pier Paolo Pasolini.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Nov. 22, 12 noon: "Forbidden Planet" (1956) by Fred McLeod Wilcox; 2:30 p.m.: "Nails" (1979) by Philip Borsos, "Part of Your Loving" (1977) by Tony de Nonno, "Clockwork" (1982) by Eric Breitbart, "Yes Ma'am" (1980) by Gary Goldman.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Nov. 25, 8 p.m.: "Jules and Jim" (1961) by Francois Truffaut.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Nov. 21-27, 5:20, 7, 8:40 & 10:20 p.m.: "Susana" (1951) by Luis Bunuel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Nov. 26, 2 p.m.: India on Film—"The Sword and the Flute" (1959) by James Ivory, "Amrita Sher Gil", "Through the Eyes of a Painter" by M.F. Hussain, "Radha and Krishna".

VIDEO REDBAR—First Ave. and 7th St. Nov. 23, 9:30 p.m.: "The Judgement Behind the Accusation May be Hidden" (1981) by Mitchell Rothzeid and Mark Stahl, "Slap/Break-In Attempt/Assassination Attempt" (1983) by Susan Peehl.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Nov. 24: "Sleepaway Camp." #2—Thru Nov. 24: "The Big Score." #3—Thru Nov. 24: "Richard Pryor. . .Here and Now"; "Young Warriors."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. "Rear Window."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Nov. 24: "Richard Pryor. . .Here and Now." Beg. Nov. 25: "Jackie Chan Connection." #2—Thru Nov. 24: "The Big Score."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Nate and Hayes." #2—"A Night in Heaven."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"A Night in Heaven." #2—"A Christmas Story."

106. DOVER—1729 Boston Rd. at 174th St. 542-3511. Thru Nov. 24: "The Big Score"; "A Time to Die." Beg. Nov. 25 (tent.): "Of Unknown Origin"; "City of the Walking Dead."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Sleepaway Camp." #2—"Amityville 3-D." #3—"A Night in Heaven." #4—Thru Nov. 22: "The Big Score." Nov. 23: "Of Unknown Origin."

110. KENT—E. 167th St. nr. Grand Conc. 992-9330. Thru Nov. 24: "The Big Score"; "7 Doors of Death." Beg. Nov. 25: "City of the Walking Dead"; "Jackie Chan Connection."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Dead Zone." #2—"Nate and Hayes."

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—"Dead Zone"; "Trading Places." #2—"Amityville 3-D." #3—"Nate and Hayes"; "City of the Walking Dead." #4—"The Big Chill."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Educating Rita."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Amityville 3-D." #2—"A Night in Heaven." #3—"Sleepaway Camp."

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—"Richard Pryor. . .Here and Now." #2—"7 Doors of Death." #3—"A Night in Heaven." #4—Thru Nov. 24: "Deal of the Century." Beg. Nov. 25: "Jackie Chan Connection."

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—"Never Say Never Again." #2—Thru Nov. 22: "Sleepaway Camp." Beg. Nov. 23: "Fire and Ice." #3—"Sleepaway Camp."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"A Christmas Story." #2—"A Night in Heaven." #3—"Sleepaway Camp." #4—"Educating Rita." #5—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Of Unknown Origin."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Amityville 3-D." #2—"Dead Zone."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"A Night in Heaven." #2—"Sleepaway Camp."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Nate and Hayes." #2—"Richard Pryor. . .Here and Now."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Nov. 22: "Never Say Never Again." Beg. Nov. 23: "Fire and Ice." #2—"A Christmas Story." #3—"Rear Window." #4—"Amityville 3-D."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Educating Rita." #2—"Rear Window." #3—"Young Warriors." Beg. Nov. 23: "Of Unknown Origin." #4—"Amityville 3-D."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"The Return of Martin Guerre." #2—Thru Nov. 24: "Under Fire." Beg. Nov. 25: "Educating Rita."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 24: "Amityville 3-D." #2—Thru Nov. 24: "Educating Rita." #3—Thru Nov. 24: "A Christmas Story."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—Thru Nov. 24: "The Big Chill." #2—Thru Nov. 24: "A Christmas Story."

214. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton. 624-3591 "Sleepaway Camp."

215. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay. 875-4024. #1—"Richard Pryor. . .Here and Now." #2—"Dead Zone"; "City of the Walking Dead." #3—"The Big Score." #4—"Amityville 3-D."

216. DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave. 622-8143. Thru Nov. 24: "The Big Score"; "Eagle vs. Silver Fox." Beg. Nov. 25: "Dead Zone"; "Fist of Golden Monkey."

219. FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd. 287-9300. "The Big Score."

220. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Nov. 24: "Nate and Hayes." Beg. Nov. 25: "Jackie Chan Connection." #2—"Richard Pryor. . .Here and Now." #3—"7 Doors of Death." #4—Thru Nov. 24: "Sleepaway Camp."

222. FLATBUSH—RUGBY—Utica Ave. nr. Church. 346-7807. #1—"The Big Score"; "One Down, Two to Go." #2—Thru Nov. 24: "Sleepaway Camp"; "Class of '84." Beg. Nov. 25: "Jackie Chan Connection"; "Fighting Dragon vs. Deadly Tiger."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Nate and Hayes." #2—"The Big Chill."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Never Say Never Again." **SOUTH**—Closed.

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Nov. 24: "Sleepaway Camp"; "7 Doors of Death."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Nov. 24: "The Return of Martin Guerre."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "La Traviata."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Nov. 22: "Easy Money." Beg. Nov. 23: "Risky Business."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"A Christmas Story." #2—"All the Right Moves." #3—"A Night in Heaven." #4—"The Big Chill."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Nov. 24: "Sleepaway Camp." Beg. Nov. 23: "Fire and Ice."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Nov. 24: "Educating Rita." #2—Thru Nov. 24: "Under Fire."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Sleepaway Camp." #2—"Amityville 3-D." #3—Thru Nov. 24: "Young Warriors"; "7 Doors of Death."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Program unavailable. #2—Thru Nov. 24: "Amityville 3-D"; "Comin at Ya."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. Thru Nov. 24: "Sleepaway Camp"; "Class of '84."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Nov. 24: "Educating Rita." Beg. Nov. 25: "Of Unknown Origin." #2—Thru Nov. 24: "The Big Chill." Beg. Nov. 25: "Fire and Ice."

303. NEW DORP—HYLAN— 351-6601. #1—"Nate and Hayes." #2—"Dead Zone."

304. NEW DORP—LANE— 351-2110. Thru Nov. 22: "Sleepaway Camp." Beg. Nov. 23: "Fire and Ice."

305. NEW DORP—RAE— 979-0444. #1—Thru Nov. 22: "The Big Chill." #2—Thru Nov. 22: "Young Warriors."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Rear Window." #2—"A Night in Heaven."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Amityville 3-D." #2—"Sleepaway Camp."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "A Christmas Story."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Amityville 3-D." #2—"Sleepaway Camp." #3—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Of Unknown Origin." #4—Thru Nov. 22: "The Big Score." Beg. Nov. 23: "Fire and Ice."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Educating Rita." #2—"Never Say Never Again."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"A Night in Heaven." #2—"All the Right Moves." #3—Thru Nov. 22: "The Big Score." Beg. Nov. 23: "Of Unknown Origin." #4—"A Christmas Story."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Beg. Nov. 25: "A Last Embrace."

407. DOUGLASTON—MOVIEWORLD—L.I. Expressway & Cross Island P'kway. 423-7200. #1—"The Big Chill." #2—"Amityville 3-D." #3—"The Big Chill." #4—"Richard Pryor. . .Here and Now." #5—"Sleepaway Camp." #6—Thru Nov. 22: "Under Fire." Beg. Nov. 23: "Fire and Ice." #7—Thru Nov. 22: "Deal of the Century." Beg. Nov. 23: "Of Unknown Origin."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Amityville 3-D." #2—"Nate and Hayes."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Nov. 22: "Amityville 3-D." Beg. Nov. 23: "Fire and Ice." #2—Thru Nov. 22: "The Big Score"; "Richard Pryor. . .Here and Now." Beg. Nov. 23: "Amityville 3-D."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Nate and Hayes." #2—"A Night in Heaven." #3—"Richard Pryor. . .Here and Now."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"The Big Score." #2—"7 Doors of Death." #3—"Never Say Never Again."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Young Warriors." #2—"Amityville 3-D." #3—"Sleepaway Camp." #4—Thru Nov. 22: "Deal of the Century." Beg. Nov. 23: "Fire and Ice."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Educating Rita." #2—"The Big Chill."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Closed.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"A Night in Heaven." #2—"Rear Window."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "The Big Chill."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Nov. 22: "Young Warriors";"7 Doors of Death." Beg. Nov. 23: "Of Unknown Origin." #2—"Sleepaway Camp." #3—"The Big Score." #4—"Never Say Never Again."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"A Christmas Story." #2—"Nate and Hayes."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Nov. 22: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 23: "Fire and Ice."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Nov. 24: "Amityville 3-D." #2—Thru Nov. 24: "The Big Score." #3—Thru Nov. 24: "Nate and Hayes."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "A Christmas Story."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"A Night in Heaven." #2—"Sleepaway Camp." #3—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Of Unknown Origin."

433. JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd. 276-5300. "The Big Score."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Nov. 22: "Betrayal"; "The Chosen." Beg. Nov. 23: "All the Right Moves"; "The King of Comedy."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Nov. 22: "Flashdance." Beg. Nov. 23: "Dead Zone."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Nov. 22: "Richard Pryor. . .Here and Now"; "7 Doors of Death." Beg. Nov. 23: "Dead Zone."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Nov. 22: "7 Doors of Death"; "Young Warriors." Beg. Nov. 23: "Of Unknown Origin." #2—"Sleepaway Camp."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 22: "Under Fire"; "Breathless." Beg. Nov. 23: "Dead Zone"; "Cheech and Chong Still Smoking."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 24: "A Christmas Story." #2—Thru Nov. 24: "Amityville 3-D."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Amityville 3-D." #2—Thru Nov. 22: "Mr. Mom." Beg. Nov. 23: "Dead Zone."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Nate and Hayes." #2—"A Night in Heaven."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Nov. 22: "Under Fire"; "Breathless." Beg. Nov. 23: "All the Right Moves"; "Tough Enough."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru Nov. 24: "The Big Chill." #2—Thru Nov. 24: "Amityville 3-D."

501. BALDWIN—RKO— 223-9230. "A Night in Heaven."

502. BELLEROSE—RKO— 775-1351. Thru Nov. 17: "Easy Money." Beg. Nov. 23: "Risky Business."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Nov. 24: "Young Warriors." #2—Thru Nov. 24: "Brainstorm."

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Never Cry Wolf." #2—"Sleepaway Camp." #3—"A Christmas Story." Thru Nov. 23: "Of Unknown Origin." #4—"A Night in Heaven."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Nov. 22: "Brainstorm." Beg. Nov. 23: "Educating Rita." #2—Thru Nov. 22: "Richard Pryor. . .Here and Now." Beg. Nov. 23: "All the Right Moves."

516. FARMINGDALE—RKO— 249-0122. Thru Nov. 16: "Easy Money." Beg. Nov. 23: "Risky Business."

517. FLORAL PARK—RKO FLORAL— 352-2280. "A Night in Heaven."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"A Christmas Story." #2—"Sleepaway Camp."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—Thru Nov. 22: "Dead Zone." Beg. Nov. 23: "Fire and Ice." #2—"Never Say Never Again." #3—"Nate and Hayes."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Big Chill."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Rear Window." #2—"Never Say Never Again." #3—"Sleepaway Camp."

524. HEWLETT—RKO— 791-6768. Thru Nov. 17: "Easy Money." Beg. Nov. 23: "Risky Business."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Nov. 24: "Never Say Never Again." Beg. Nov. 23: "Of Unknown Origin." #2—"Sleepaway Camp."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Rear Window." **SOUTH**—"The Right Stuff."

529. LAWRENCE—RKO— 371-0203. #1—"The Big Score." #2—"A Night in Heaven." #3—"The Big Chill."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Nov. 22: "Risky Business." Beg. Nov. 23: "All the Right Moves." #2—Thru Nov. 22: "Young Warriors"; "Hell's Angels Forever." Beg. Nov. 23: "Dead Zone."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Nate and Hayes." #2—"The Big Chill." #3—"Richard Pryor. . .Here and Now." #4—"Amityville 3-D."

532. LONG BEACH—LIDO— 432-0056. Thru Nov. 24: "Richard Pryor. . .Here and Now"; "Bruce Lee: Return of the Dragon." Beg. Nov. 25: "Young Warriors"; "Enter the Ninja."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Amityville 3-D." #2—"Sleepaway Camp." #3—"Educating Rita." #4—"Heat and Dust."

535. MALVERNE—TWIN— 599-6966. #1—"The Grey Fox." #2—"Fanny & Alexander."

536. MANHASSET—MANHASSET— 627-7887. #1—"Heat and Dust." #2—"A Christmas Story." #3—Thru Nov. 22: "A Night in Heaven." Beg. Nov. 23: "Fire and Ice."

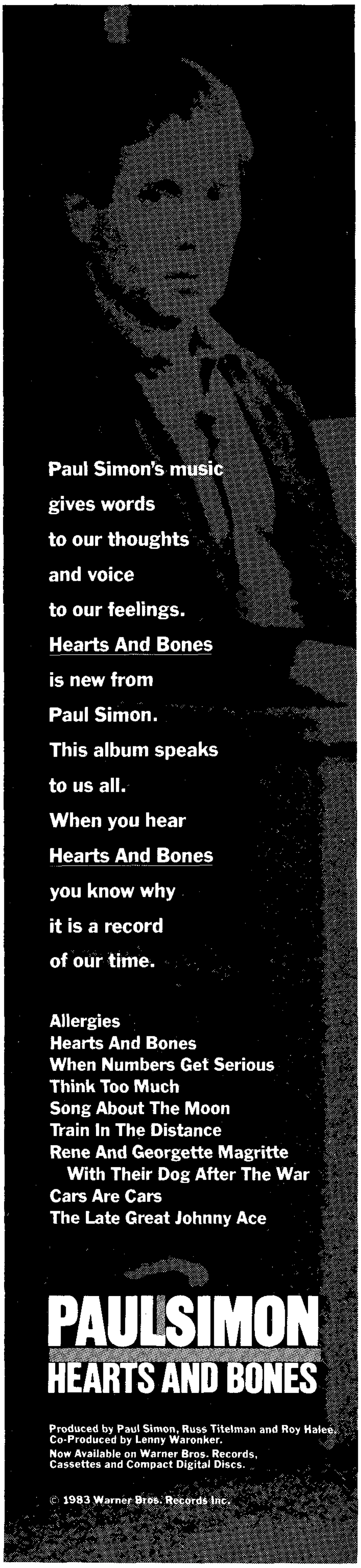
537. MANHASSET—RKO CINEMA— 627-1300. Thru Nov. 22: "The Return of Martin Guerre." Beg. Nov. 23: "Carmen."

540. MASSAPEQUA—PEQUA— 799-6464. Thru Nov. 22: "A Night in Heaven." Beg. Nov. 23: "Fire and Ice."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #6—"Never Say Never Again." #7—Thru Nov. 22: "The Big Score." Beg. Nov. 23: "Fire and Ice."

542. MERRICK—GABLES— 546-0734. Thru Nov. 24: "Mr. Mom." Beg. Nov. 25: "Risky Business."

545. NEW HYDE PARK—HERRICKS— 747-0555. Thru Nov. 24: "Amityville 3-D."



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to our feelings.
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546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Nov. 24: "Educating Rita."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Nov. 24: "Brainstorm." #2—Thru Nov. 24: "Young Warriors."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Nov. 24: "Educating Rita."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Nov. 24: "Risky Business." Beg. Nov. 25: "All the Right Moves." #2—Thru Nov. 24: "Brainstorm." Beg. Nov. 25: "Dead Zone."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru Nov. 24: "Amityville 3-D." #2—Thru Nov. 24: "The Big Chill."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "A Night in Heaven."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru Nov. 22: "Dead Zone." Beg. Nov. 23: "Fire and Ice." #2—"Nate and Hayes."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—Thru Nov. 24: "Educating Rita." #2—Thru Nov. 24: "Amityville 3-D." #3—Thru Nov. 24: "The Big Score." Beg. Nov. 25: "Dead Zone."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Nov. 24: "Brainstorm." Beg. Nov. 25: "All the Right Moves."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Nate and Hayes."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Never Say Never Again." #2—Thru Nov. 22: "Richard Pryor. . .Here and Now." Beg. Nov. 23: "Fire and Ice."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"The Big Chill." #2—"Experience Preferred. . .But Not Essential."

562. **SYOSSET—UA CINEMA** 150— 364-0700. "Yentl."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"A Christmas Story." #2—"Rear Window." #3—"Amityville 3-D." #4—"Testament." #5—"Nate and Hayes." #6—"Never Say Never Again." #7—"Never Cry Wolf." #8—"The Big Chill." #9—"The Right Stuff" #10—"Yentl." #11—"Richard Pryor. . .Here and Now."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Amityville 3-D." #2—"Educating Rita."

571. **WANTAGH—RKO—** 781-6969. Thru Nov. 24: "Sleepaway Camp."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—Thru Nov. 22: "The Big Score." Beg. Nov. 23: "Of Unknown Origin." #2—"Sleepaway Camp." #3—"Amityville 3-D."

574. **WESTBURY—WESTBURY—** 333-1911. #1—"Tender Mercies." #2—"La Traviata."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. "Sleepaway Camp."

602. **BABYLON—RKO—** 669-0700. #1—"The Big Score." #2—"A Night in Heaven."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Nate and Hayes." #2—"A Christmas Story." #3—Thru Nov. 24: "Dead Zone."

604. **BAY SHORE—CINEMA—** 665-1722. "Rear Window."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Never Say Never Again." #2—"Amityville 3-D."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Nov. 22: "Brainstorm." Beg. Nov. 23: "All the Right Moves."

615. **COMMACK—DRIVE-IN—** 499-2900. Closed.

616. **COMMACK—MAYFAIR—** 543-0707. Thru Nov. 22: "Flashdance"; "Trading Places." Beg. Nov. 23: "Fire and Ice."

617. **COMMACK—RKO—** 499-4545. #1—"A Night in Heaven." #2—"The Big Chill."

619. **CORAM—CORAM—** 698-7200. Thru Nov. 24: "Sleepaway Camp."

621. **CORAM—PINE—** 698-6442. #1—"A Christmas Story." #2—Thru Nov. 22: "Risky Business." Beg. Nov. 23: "Fire and Ice."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Nov. 22: "Risky Business." Beg. Nov. 23: "All the Right Moves."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Rear Window." #2—"Heat and Dust." #3—"Sleepaway Camp." #4—"Educating Rita." #5—"Amityville 3-D."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "A Christmas Story."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "A Night in Heaven."

628. **ELWOOD—ELWOOD—** 499-7800. #1—Thru Nov. 24: "Nate and Hayes." #2—Thru Nov. 24: "Amityville 3-D."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"A Christmas Story." #2—Thru Nov. 22: "The Big Score." Beg. Nov. 23: "Of Unknown Origin."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Closed.

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Never Say Never Again." #2—"A Christmas Story." #3—Thru Nov. 24: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." #4—"A Night in Heaven."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru Nov. 24: "Sleepaway Camp."

634. **HUNTINGTON—RKO YORK—** 421-3911. "The Big Score."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Nov. 24: "Educating Rita." #2—"A Christmas Story." #3—Thru Nov. 22: "The Big Chill."

636. **KINGS PARK—KINGS PARK—** 269-4422. Program unavailable.

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Never Cry Wolf."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. "Brainstorm."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Never Say Never Again." #2—"Nate and Hayes." #3—Thru Nov. 24: "A Christmas Story."

641. **MONTAUK—THE MOVIES—** 668-2393. Closed.

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. **Indoor—**Thru Nov. 22: "Sleepaway Camp." **Outdoor—**"Never Say Never Again"; "The Outsiders." Beg. Nov. 23: "Of Unknown Origin"; "The Twilight Zone."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Nov. 22: "Young Warriors." "Hell's Angels Forever." Beg. Nov. 23: "Fire and Ice." #2—Thru Nov. 22: "Educating Rita." Beg. Nov. 23: "Of Unknown Origin."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Nov. 22: "Brainstorm." Beg. Nov. 23: "All the Right Moves."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Nov. 22: "Mr. Mom." Beg. Nov. 23: "Dead Zone."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"A Night in Heaven." #2—"Never Say Never Again." #3—"Heat and Dust."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru Nov. 24: "Sleepaway Camp." #2—Thru Nov. 24: "Young Warriors."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. **Indoor—**Thru Nov. 22: "Dead Zone." Beg. Nov. 23: "Fire and Ice." **Outdoor—**Thru Nov. 22: "The Big Score"; "One Down, Two to Go." Beg. Nov. 23: "Dead Zone"; "Venom."

651. **PATCHOGUE—SUNWAVE—** 475-7766. $1—"Amityville 3-D." #2—"Nate and Hayes."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—Thru Nov. 24: "Monty Python and the Holy Grail"; "The Secret Policeman's Other Ball." Beg. Nov. 25 (tent.): "Of Unknown Origin." #2—tent. "Educating Rita."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Nov. 16: "Easy Money." Beg. Nov. 23: "Risky Business."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Nov. 24: "Dead Zone."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Nov. 24: "Don Giovanni." Beg. Nov. 25: "I Married a Shadow."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Nov. 24: "The Big Chill." #2—"A Christmas Story." #3—Thru Nov. 24: "Educating Rita."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Heat and Dust."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"The Big Chill." #2—"A Night in Heaven." #3—"A Christmas Story."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Nate and Hayes." #2—"Amityville 3-D." #3—"The Big Chill."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Nov. 24: "A Night in Heaven."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Never Say Never Again."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Heat and Dust." #2—"Rear Window."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Nate and Hayes."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Nate and Hayes." #2—"Heat and Dust." #3—Thru Nov. 22: "A Christmas Story." Beg. Nov. 23: "Of Unknown Origin."

705. **GREENBURGH—CINEMA** 100— 946-4680. #1—"The Return of Martin Guerre." #2—Thru Nov. 24 (tent.): "Educating Rita."

707. **HARRISON—SILVER SCREEN CINEMA.—** 835-2961. Nov. 21-22: "L'Etoile du Nord." Nov. 23-25: "Don't Look Back." Nov. 26-27: "La Nuit de Varennes."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Amityville 3-D." #2—Program unavailable. #3—"The Big Chill." #4—"A Christmas Story."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Educating Rita."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"A Christmas Story." #2—"Sleepaway Camp." #2—Thru Nov. 22: "The Osterman Weekend." Beg. Nov. 22: "Fire and Ice." #4—Thru Nov. 23: "Never Say Never Again." Beg. Nov. 23: "Of Unknown Origin."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Big Chill." #2—"Never Say Never Again."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Nov. 22: "Richard Pryor. . .Here and Now." Beg. Nov. 23: "All the Right Moves."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Amityville 3-D." #2—"The Big Chill."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"The Big Score." #2—"A Night in Heaven." #3—"Young Warriors." #4—"All the Right Moves." #5—Thru Nov. 24: "Sleepaway Camp."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Nate and Hayes."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"A Christmas Story." #2—"Amityville 3-D."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Big Chill." #2—"Sleepaway Camp." #3—"Amityville 3-D." #4—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Fire and Ice."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Nov. 22: "Never Say Never Again." #2—"Nate and Hayes." #3—Thru Nov. 24: "Dead Zone." #4—"A Night in Heaven."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Nov. 24: "Brainstorm."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Nate and Hayes." #2—"Amityville 3-D."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Rear Window."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Nov. 24: "Zelig." Beg. Nov. 25: "All the Right Moves."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Nate and Hayes." #2—Thru Nov. 22: "Dead Zone." Beg. Nov. 23: "Fire and Ice."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "A Night in Heaven."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Yentl." #2—"A Night in Heaven."

731. **YONKERS—KENT—** 237-3440. Closed.

732. **YONKERS—MOVIELAND—** 793-0002. #1—"The Right Stuff." #2—"Never Say Never Again." #3—"The Big Chill." #4—Thru Nov. 22: "The Osterman Weekend." Beg. Nov. 23: "Fire and Ice."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Nov.22: "The Big Score." Beg. Nov. 23: "Fire and Ice." #2—Thru Nov. 22: "Sleepaway Camp." Beg. Nov. 23: "Amityville 3-D." #3—Thru Nov. 22: "Amityville 3-D."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Educating Rita." #2—"A Christmas Story."

Rockland County

744. **NANUET—ROUTE** 59— 623-3355. "A Night in Heaven."

746. **NEW CITY—TOWN—** 634-5100. #1—"The Big Chill." #2—"Nate and Hayes."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Sleepaway Camp." #2—"Amityville 3-D."

748. NYACK—CINEMA EAST— 358-6631. "The Grey Fox."

751. PEARL RIVER—CENTRAL— 735-2530. "Nate and Hayes."

752. PEARL RIVER—PEARL RIVER— 735-6500. "A Night in Heaven."

754. SPRING VALLEY—CINEMA 45— 352-1445. "All the Right Moves."

755. STONY POINT—9 W CINEMA— 942-0303. "Mr. Mom."

756. SUFFERN—LAFAYETTE— 357-6030. "The Osterman Weekend."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "A Christmas Story."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT—RKO MERRITT TWIN— 374-0026. #1—"Amityville 3-D." #2—"Nate and Hayes."

773. BROOKFIELD—FINE ARTS— 775-0070. #1—Thru Nov. 24: "A Christmas Story." #2—Thru Nov. 24: "Sleepaway Camp."

774. DANBURY—CINE— 743-2200. #1—"A Night in Heaven." #2—"The Big Chill." #3—Thru Nov. 22: "Educating Rita." Beg. Nov. 23: "Terms of Endearment."

775. DANBURY—CINEMA— 748-2923. #1—"All the Right Moves." #2—"Deal of the Century."

777. DANBURY—PALACE— 748-7496. #1—"Nate and Hayes." #2—"Amityville 3-D." #3—"Never Say Never Again."

778. DARIEN—PLAYHOUSE— 655-0100. "The Big Chill."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—Thru Nov. 24: "Dead Zone."

780. FAIRFIELD—COUNTY— 334-1411. Thru Nov. 24: "Sleepaway Camp."

782. GREENWICH—PLAZA— 869-4030. #1—"The Big Chill." #2—Thru Nov. 22: "Educating Rita." Beg. Nov. 23: "Terms of Endearment." #3—"A Christmas Story."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "A Christmas Story."

784. NORWALK—CINEMA— 838-4504. #1—Thru Nov. 24: "A Night in Heaven." #2—Thru Nov. 24: "Amityville 3-D."

785. NORWALK—NORWALK— 866-3010. Thru Nov. 24: "Nate and Hayes."

788. SOUTH NORWALK—SONO— 866-9202. Nov. 21-22: "Baby, It's You." Nov. 23-25: "To Begin Again." Nov. 26-27: "Don't Look Back."

789. SPRINGDALE—STATE— 325-0250. Thru Nov. 24: "Trading Places"; "48 Hrs." Beg. Nov. 25: "All the Right Moves."

790. STAMFORD—AVON— 324-9205. #1—"Amityville 3-D." #2—"Sleepaway Camp."

791. STAMFORD—CINEMA— 324-3100. #1—"A Night in Heaven." #2—"Never Say Never Again." #3—"Testament."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Yentl." #2—"The Right Stuff."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Never Say Never Again." #2—"The Big Chill." #3—"A Christmas Story."

795. WESTPORT—FINE ARTS— 227-3324. #1—Thru Nov. 24: "The Big Chill." #2—Thru Nov. 24: "The Right Stuff." #3—Thru Nov. 24: "Educating Rita." #4—Thru Nov. 24: "Never Say Never Again."

796. WESTPORT—POST— 227-0500. Thru Nov. 24: "All the Right Moves."

798. WILTON—CINEMA— 762-5678. Thru Nov. 24: "A Christmas Story."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—Thru Nov. 22: "Under Fire." Beg. Nov. 23: "Sleepaway Camp." #2—Thru Nov. 22: "Sleepaway Camp." Beg. Nov. 23:"All the Right Moves." #3—Thru Nov. 22: "Brainstorm." Beg. Nov. 23: "Of Unknown Origin."

801. HARRISON—WARNER— 482-8550. #1—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Fire and Ice." #2—Thru Nov. 22: "Risky Business." Beg. Nov. 23: "Mr. Mom."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—"A Night in Heaven." #2—"A Christmas Story."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Amityville 3-D." #2—"Nate and Hayes." #3—"The Big Score."

805. JERSEY CITY—STATE— 653-5200. #1—"Sleepaway Camp." #2—Thru Nov. 22: "7 Doors of Death." Beg. Nov. 23: "Fire and Ice." #3—Thru Nov. 22: "Young Warriors." Beg. Nov. 23: "Of Unknown Origin."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Amityville 3-D." #2—"A Night in Heaven." #3—"Dead Zone." #4—"Young Warriors"; "7 Doors of Death."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Yentl." #2—"Never Say Never Again." #3—"A Christmas Story." #4—"Rear Window." #5—"The Big Chill." #6—"Educating Rita."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Nov. 22: "Richard Pryor. . .Here and Now"; "The Boogens." Beg. Nov. 23: "All the Right Moves"; "Cheech and Chong Things Are Tough All Over."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Richard Pryor. . .Here and Now."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Nate and Hayes." #2—"The Big Score."

813. CEDAR GROVE—CINEMA 23— 239-1462. "A Christmas Story."

814. EAST ORANGE—RKO HOLLYWOOD— 678-2262. "The Big Score."

816. IRVINGTON—SANFORD— 371-3998. "The Big Score."

817. LIVINGSTON—COLONY— 992-0800. Thru Nov. 22: "Brainstorm." Beg. Nov. 23: "All the Right Moves."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "The Big Chill."

819. MILLBURN—RKO— 376-0800. #1—"A Christmas Story." #2—"Heat and Dust."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—"The Return of Martin Guerre." #2—"Amityville 3-D." #3—"Rear Window."

822. MONTCLAIR—WELLMONT— 783-9500. #1—Thru Nov. 22: "Risky Business." Beg. Nov. 23: "Fire and Ice." #2—Thru Nov. 22: "Deal of the Century." Beg. Nov. 23: "All the Right Moves." #3—Thru Nov. 22: "Under Fire." Beg. Nov. 23: "Of Unknown Origin."

823. NEWARK—DRIVE-IN— 344-2800. Blue—"Amityville 3-D"; "First Blood." Red—"The Big Score"; "One Down, Two to Go." Green—"Sleepaway Camp"; "Class of '84."

825. NUTLEY—FRANKLIN— 667-1777. #1—Thru Nov. 24: "A Christmas Story." #2—Thru Nov. 24: "Sleepaway Camp." #3—Thru Nov. 24: "Mr. Mom."

828. VERONA—VERONA— 239-0880. "Heat and Dust."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Never Say Never Again." #2—"Educating Rita." #3—"A Night in Heaven."

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MOVIES

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Nov. 24: "Flashdance."

841. **CRANFORD—RKO—** 276-9120. #1—"Educating Rita." #2—Thru Nov. 22: "Richard Pryor. . .Here and Now." Beg. Nov. 23: "Fire and Ice."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Nov. 22: "Easy Money." Beg. Nov. 23: "All the Right Moves."

843. **ELIZABETH—LIBERTY TWIN—** 351-5140. #1—"Sleepaway Camp"; "Class of '84." #2—Thru Nov. 24: "Richard Pryor. . .Here and Now"; "Bruce Lee: Game of Death." Beg. Nov. 25: "Dead Zone." #3—Program unavailable.

846. **LINDEN—TWIN—** 925-9787. #1—Thru Nov. 24: "Amityville 3-D." #2—Thru Nov. 24: "Sleepaway Camp."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Nov. 22: "Risky Business." Beg. Nov. 23: "Dead Zone."

849. **SUMMIT—STRAND—** 273-3900. "Fanny & Alexander."

851. **UNION—FIVE POINTS—** 964-3466. Thru Nov. 22: "Never Say Never Again." Beg. Nov. 23: "Of Unknown Origin."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Return of Martin Guerre."

854. **UNION—RKO—** 686-4373. #1—"A Night in Heaven." #2—"Nate and Hayes."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Amityville 3-D." #2—"Sleepaway Camp." #3—"Heat and Dust."

Bergen County

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Amityville 3-D." #2—"Richard Pryor. . .Here and Now." #3—"The Big Chill." #4—"Educating Rita."

863. **EMERSON—TOWN—** 261-1000. "The Big Chill."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Amityville 3-D." #2—"Sleepaway Camp."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Sleepaway Camp." #2—"Nate and Hayes."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Never Say Never Again." #2—"A Christmas Story."

868. **FORT LEE—SHARON—** 224-0202. "A Night in Heaven."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Nov. 22: "Educating Rita." Beg. Nov. 23: "Of Unknown Origin." #2—"Never Say Never Again."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Nov. 24: "Brainstorm." #2—Program unavailable.

875. **PARAMUS—BERGEN MALL—** 845-4449. "Testament."

876. **PARAMUS—CINEMA 35—** 845-5070. "Rear Window."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Nov. 24: "Dead Zone"; "Bloody Valentine."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"The Right Stuff." #2—"Yentl." #3—"The Big Chill." #4—Thru Nov. 22: "Never Say Never Again." Beg. Nov. 23: "Terms of Endearment." #5—"A Christmas Story." #6—"A Night in Heaven." #7—"Nate and Hayes."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Closed. #2—Closed.

880. **RAMSEY—CINEMA—** 825-2090. Thru Nov. 24: "A Christmas Story."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Nov. 22: "Zelig"; "Local Hero." Beg. Nov. 23: "All the Right Moves."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"The Big Chill." #2—"Nate and Hayes."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Nov. 22: "Educating Rita." Beg. Nov. 23: "Dead Zone." #2—Thru Nov. 22: "Under Fire." Beg. Nov. 23: "All the Right Moves."

887. **TENAFLY—BERGEN—** 567-0004. "Educating Rita."

889. **WESTWOOD—PASCACK—** 664-3200. "Never Say Never Again."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALL THE RIGHT MOVES—(1hr. 30m., '83) Tom Cruise is Stef, the high-school football star from a grimy Pennsylvania steel town, a good boy who only wants to parlay his athletic skills into a scholarship so he can get into college and get away from home, and the steel mills. The movie's message, pounded home in a hundred ways, is that boys like Stef must get out of America's declining industrial cities or else their lives will be over. The writer, Michael Kane, and the director, Michale Chapman, have made getting into college not only the key to success but the key to life. This pedestrian, unconvincing story of economic hard times takes so narrowly careerist a view of existence that it appears to have been made by a vocational-guidance counselor. Even dying cities have their charms. The filmmakers don't seem to have been curious or imaginative enough to discover what they might be. With Craig T. Nelson as the school football coach, who also wants to get out. Shot in rainy, dank, smoky Johnstown, Pennsylvania. R. **32, 76, 234, 403, 436, 451, 513, 530, 549, 555, 609, 622, 644, 712, 714, 724, 754, 775, 789, 796, 800, 809, 817, 822, 842, 882, 885**

AMITYVILLE 3-D—(1hr. 33m., '83) A horror film about a magazine writer who comes to investigate a seance being held at the Amityville house, and discovers more than he bargained for. With Tony Roberts, Tess Harper, Candy Clark. Dir. Richard Fleischer. PG. **24, 33, 80, 109, 112, 114, 202, 206, 210, 212, 215, 237, 238, 307, 401, 407, 408, 410, 413, 426, 447, 448, 500, 531, 533, 545, 550, 554, 567, 570, 573, 606, 625, 628, 651, 664, 708, 713, 716, 717, 722, 733, 747, 770, 777, 784, 790, 804, 806, 821, 823, 846, 857, 862, 864**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. **6, 24, 72, 85, 92, 112, 213, 223, 234, 300, 305, 407, 414, 419, 500, 521, 529, 531, 550, 559, 567, 617, 635, 658, 663, 664, 708, 711, 713, 717, 732, 746, 774, 778, 782, 793, 795, 807, 818, 862, 863, 878, 883**

BIG SCORE, THE—(1hr. 25m., '83) Accused of a crime, an incorruptible narcotics cop on the Chicago police force takes on organized crime and the establishment in order to vindicate himself. With Fred Williamson, Richard Roundtree, Nancy Wilson. Dir. Fred Williamson. R. **3, 37, 80, 84, 98, 100, 103, 106, 109, 110, 215, 216, 219, 222, 401, 403, 410, 412, 420, 426, 433, 529, 541, 554, 573, 602, 629, 634, 650, 714, 733, 804, 811, 814, 816, 823**

BOAT PEOPLE—(1hr. 46m., '83) Fascinating. Ann Hui, a young Hong Kong filmmaker, has made a passionately political movie—an attack on the Communist regime in "liberated" South Vietnam—that nevertheless looks and feels, more often than not, like a kung-fu exploitation movie. Things happen too quickly and without sufficient physical weight and detail; characters are often little more than cartoons. Yet the movie has undeniable power. The script was compounded from anecdotes gathered from Vietnamese refugees—boat people—who had landed in Hong Kong. The horror stories mount up, and the suffering is overwhelming. The hero is a Japanese photographer (Lam) who returns to Danang in 1978, three years after liberation, and is appalled by what the Communists have done. He falls in with a family living on the edges of poverty and a variety of politically suspect people who are in danger of losing their lives or being shipped off to dangerous New Economic Zones. By degree, the Japanese is pulled into helping his friends escape. And by that time he is trapped himself. Most of the cast is from Hong Kong, and the movie was shot in China. R. **86**

BORN IN FLAMES—(1hr. 30m., '83) Lesbian feminist sci-fi. It is some time in the future, ten years after a socialist revolution in America, and women are still oppressed. A group of white and black women form a special women's army, and when one of their group is killed by federal authorities, they turn to terrorism. Directed by former art critic Lizzie Borden, *Born In Flames* has that gritty, sludgy look that is always praised as "punk". A lot of it consists of ranting speeches and arguments, some very funny, some just boring. This radical film could use more visual style and a little common sense. *What* socialist revolution? There isn't even a shred of plausibility to the film's premise. By making socialists the enemy, Lizzie Borden is merely demonstrating that she's hipper than any other leftist. With Adele Bertei, Honey, Flo Kennedy, and Jeanne Satterfield. **2**

BRAINSTORM—(1hr. 46m., '83) Plenty of thrills but not much sense in this science-fiction potboiler about a helmet that transfers any experience—eating, sex, death, you name it—from the person wearing it to any other person also wearing the helmet. The experiences can also be taped; one man makes a loop out of someone's orgasm and plays it all night. A woman scientist, in the throes of a heart attack, records that too, and her colleague moves heaven and earth to replay the tape and go through the experience with her (but why?). Directed by Douglas Trumbull. Louise Fletcher gives a full-bodied performance as a passionately committed scientist. Also starring Christopher Walken, Cliff Robertson, and the late Natalie Wood. PG. **38, 503, 513, 547, 549, 555, 609, 638, 644, 720, 800, 817, 874**

CARMEN—(1hr. 39m., '83) A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55, 537**

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. **14, 44, 74, 92, 105, 201, 206, 212, 213, 234, 308, 403, 423, 427, 447, 512, 518, 536, 567, 603, 621, 626, 629, 632, 635, 640, 658, 663, 702, 708, 710, 716, 735, 758, 773, 782, 783, 793, 798, 803, 807, 813, 819, 825, 867, 878, 880**

★ **DANTON**—(2hrs. 15m., '83) Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. R. **86**

DEAD ZONE—(1hr. 43m., '83) Based on a novel by Stephen King, a horror film initiated by a mysterious dizziness on a rollercoaster and developing into startling psychic powers. Dir. David Cronenberg, with Christopher Walken, Brooke Adams. R. **38, 97, 99, 111, 112, 202, 215, 216, 303, 437, 438, 442, 448, 519, 530, 549, 552, 554, 603, 645, 650, 655, 719, 727, 779, 806, 843, 848, 877, 885**

DEAL OF THE CENTURY—(1hr. 38m., '83) A satiric comedy about the international arms-sales business. With Chevy Chase, Gregory Hines, Sigourney Weaver. Dir. William Friedkin. PG. **32, 115, 407, 413, 775, 822**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. **20, 62, 93, 113, 201, 210, 211, 212, 236, 300, 402, 414, 513, 533, 546, 548, 554, 570, 625, 635, 643, 653, 658, 705, 709, 735, 774, 782, 795, 807, 830, 841, 862, 873, 885, 887**

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting table at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **90, 559**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **535, 849**

FIRE AND ICE—(1hr. 21m., '83) An animated film about the epic clash between good and evil. Dir. Ralph Bakshi. PG. **30, 117, 206, 235, 300, 304, 401, 407, 410, 413, 424, 519, 536, 540, 541, 552, 558, 616, 621, 643, 650, 710, 717, 727, 732, 733, 801, 805, 822, 841**

★ **48 HRS.**—(1hr. 37m., '82) Violent, profane, and funny. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shootouts are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **789**

GOING BERSERK—(1hr. 23m., '83) Religious cults, political figures and aerobic exercise are just part of this zany comedy featuring the cast of SCTV. Dir. David Steinberg, with John Candy, SCTV cast. R. **32**

★ **HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional

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drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. **60, 76**

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. **16, 97, 533, 536, 625, 648, 662, 700, 702, 819, 828, 857**

KOYAANISQATSI—(1hr. 27m., '83) A non-verbal film based on the ancient Hopi word meaning "life out of balance." Dir Godfrey Reggio, music by Philip Glass. **51**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **39, 707**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

NATE AND HAYES—(1hr. 40m., '83) A film about the career of Bully Hayes, a pilot in the mid-nineteenth century. With Tommy Lee Jones, Michael O'Keefe. Dir. Ferdinand Fairfax. PG. **23, 35, 72, 104, 111, 112, 205, 220, 223, 303, 408, 411, 423, 426, 450, 519, 531, 552, 557, 567, 603, 628, 640, 651, 664, 701, 702, 715, 719, 722, 727, 746, 751, 770, 777, 785, 804, 811, 854, 866, 878, 883**

★ **NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion*. Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the one depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **9, 70, 92, 512, 567, 637**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupee of thinning grey hair—a distinguished-gentleman's toupee. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **22, 32, 58, 92, 117, 206, 225, 402, 412, 420, 519, 523, 526, 541, 558, 567, 606, 632, 640, 642, 648, 668, 710, 711, 719, 732, 777, 791, 793, 795, 807, 830, 851, 867, 873, 878, 889**

NIGHT IN HEAVEN, A—(1hr. 23m., '83) A married college instructor becomes romantically involved with one of her students who moonlights as a male exotic dancer. With Lesley Ann Warren, Christopher Atkins, Robert Logan. Dir. John Avildsen. R. **32, 54, 82, 104, 105, 109, 114, 115, 201, 203, 234, 306, 403, 411, 418, 428, 450, 501, 512, 517, 529, 536, 540, 551, 602, 617, 627, 632, 648, 663, 667, 714, 719, 728, 730, 744, 752, 774, 784, 791, 803, 806, 830, 854, 868, 878**

OF UNKNOWN ORIGIN—(1hr. 28m., '83) A brownstone is invaded by a mysterious force. With Peter Weller, Jennifer Dale, Lawrence Dane. Dir. George P. Cosmatos. R. **58, 106, 109, 201, 210, 300, 401, 403, 407, 420, 428, 439, 512, 526, 573, 629, 642, 643, 653, 702, 710, 800, 805, 822, 851, 873**

OSTERMAN WEEKEND, THE—(1hr. 42m., '83) The latest Sam Peckinpah film is so convoluted in structure and private in meaning that you may enjoy individual sequences and yet be completely baffled by the film as a whole. John Hurt stars as a CIA man working for Burt Lancaster, head of the agency, in a plan to trap three alleged Soviet agents (Chris Sarandon, Craig T. Nelson, and Dennis Hopper) at the home of their friend, a TV investigative reporter played by Rutger Hauer. The movie is all about screwing the people you are working for before they can screw you, and can be taken as a parable of the fate of a film director working for studio bosses indifferent to his real abilities and interests. The Peckinpah parable is all very well—the movie still doesn't make sense on the literal level. There are, nevertheless, a variety of exciting, brilliantly directed action sequences that only Peckinpah could have brought off. Written by Alan Sharp, adapting a novel by Robert Ludlum. **30, 48, 710, 732, 756**

PASSION—(1hr. 27m., '83) Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. **88**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties: Beautifully photographed by Nestor Almendros. R. **86**

RETURN ENGAGEMENT—(1hr. 30m., '83) An hilarious and often shocking documentary following eight days in the lives of G. Gordon Liddy and Dr. Timothy Leary. Dir. Alan Rudolph. **90**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **14, 73, 211, 231, 537, 705, 821, 852**

★**RICHARD PRYOR...HERE AND NOW**—(1hr. 34m., '83) The third in Richard Pryor's series of live-in-concert films is not as good as the first two, but who cares? Even when he's not at his best, or when he's doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredibly quick to meet challenges from the audience or respond to tiny alterations in the mood of the evening. What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. He must be the least hypocritical temperence lecturer of all time—he can convince you beyond doubt that he knows the pleasures of the stuff. But he knows its terrors too. In the two most brilliantly sustained routines of the movie, he impersonates an alcoholic trying to "explain" something to the police and a junkie justifying himself before the world at the point of death. At his greatest, Pryor brings comedy to that point of sadness where it becomes almost unbearable. **24, 33, 97, 100, 103, 115, 205, 215, 220, 407, 410, 411, 438, 513, 531, 532, 558, 567, 712, 809, 810, 841, 843, 862**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. **21, 37, 71, 528, 567, 732, 792, 795, 878**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **32, 233, 502, 516, 524, 530, 542, 549, 621, 622, 654, 801, 822, 848**

SLEEPAWAY CAMP—(1hr. 29m., '83) Kids are being mysteriously murdered at a summer camp. With Mike Kellin, Paul DeAngelo. Dir. Robert Hiltzik. R. **3, 41, 46, 70, 78, 97, 98, 99, 100, 109, 114, 117, 201, 203, 214, 220, 222, 228, 235, 237, 239, 304, 307, 401, 407, 413, 420, 428, 439, 512, 518, 523, 526, 533, 571, 573, 601, 619, 625, 633, 642, 649, 710, 714, 717, 733, 747, 773, 780, 790, 800, 805, 823, 825, 843, 846, 857, 864, 866**

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **61, 62**

STREAMERS—(1hr. 58m., '83) Based on David Rabe's play about four young soldiers of different backgrounds who are waiting in an army barrack for orders to be shipped to Vietnam. Dir. Robert Altman, with Michael Wright, Mitchell Lichtenstein. R. **5**

TERMS OF ENDEARMENT—(2hrs. 10m., '83) In this comedy, a mother-daughter relationship is traced over a period of thirty years. With Shirley MacLaine, Jack Nicholson, Debra Winger. Dir. James Brooks. PG. **31, 60, 774, 782, 878**

TESTAMENT—(1hr. 29m., '83) The sort of excruciatingly well-meaning film one had hoped never to see —a movie in perfect taste about the end of the world. A nuclear war has been fought and America has been destroyed. But somewhere north of San Francisco a small town holds out, cut off from other survivors, bravely waiting for death by radiation poisoning. Jane Alexander, housewife and mother, holds everything together, maintaining her dignity as her children die off, one by one. The movie is so noble, so discreet, and so miserably unimaginative it makes you want to scream in boredom and irritation. The whole point about nuclear holocaust is that it wipes out the significance of any individual's death. To assert the opposite by reducing the apocalypse to the fate of a single, loving family is simply to avoid the staggering difficulties of saying anything interesting about an unprecedented human situation. Partially funded by public television's *American Playhouse.* Written by John Sacret Young, from a story by Carol Amen. Directed by documentary filmmaker Lynne Dittman. PG. **50, 60, 567, 791, 875**

★**UNDER FIRE**—(2hrs. 8m., '83) The most exciting and entertaining American political melodrama in years. Nick Nolte has the pivotal role as a reckless, talented, but basically apolitical photojournalist who falls in love with the Sandanistas in Nicaragua in 1979 and agrees to fake a photograph in order to help "*la revolución.*" This act, which the film solidly endorses, is morally dubious and not dramatized clearly enough. But everything else in the movie is terrific. The director, Roger Spottiswoode, has captured the squalor and violence of civil wars; the cinematographer, John Alcott, working with filters, has made the clouds heavy purplish-black, the greens lush and dark. *Under Fire,* a superb piece of filmmaking, triumphantly combines politics and romance, public turmoil and private destiny. Also starring Joanna Cassidy as a radio correspondent who gently sheds her longtime lover, a *Time* magazine reporter, played by Gene Hackman, and takes up with the photographer. Jean-Louis Trintignant is on hand as a charming but sinister French C.I.A. operative, and the brilliant Ed Harris pops up as a mercenary who keeps killing people—a moral imbecile who doesn't even know what side he's fighting on. Screenplay by Ron Shelton and Clayton Frohman. R. **11, 31, 32, 93, 99, 211, 236, 407, 442, 451, 800, 822, 885**

WILD STYLE—(1hr. 22m., '83) A graffiti artist is introduced to the chic Manhattan art world. With Lee Quinones, Patty Astor. Dir. Charlie Ahearn. **38**

YENTL—(2hrs. 14m., '83) Reviewed in this issue. PG. **45, 562, 567, 730, 792, 807, 878**

YOUNG WARRIORS—(1hr. 44m., '83) College boys form their own vigilante group. With James Van Patten, Ernest Borgnine, Richard Roundtree. Dir. Lawrence D. Foldes. R. **41, 100, 201, 210, 237, 305, 401, 413, 420, 428, 439, 503, 530, 532, 547, 643, 649, 714, 717, 801, 805, 806**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **58, 724, 882**

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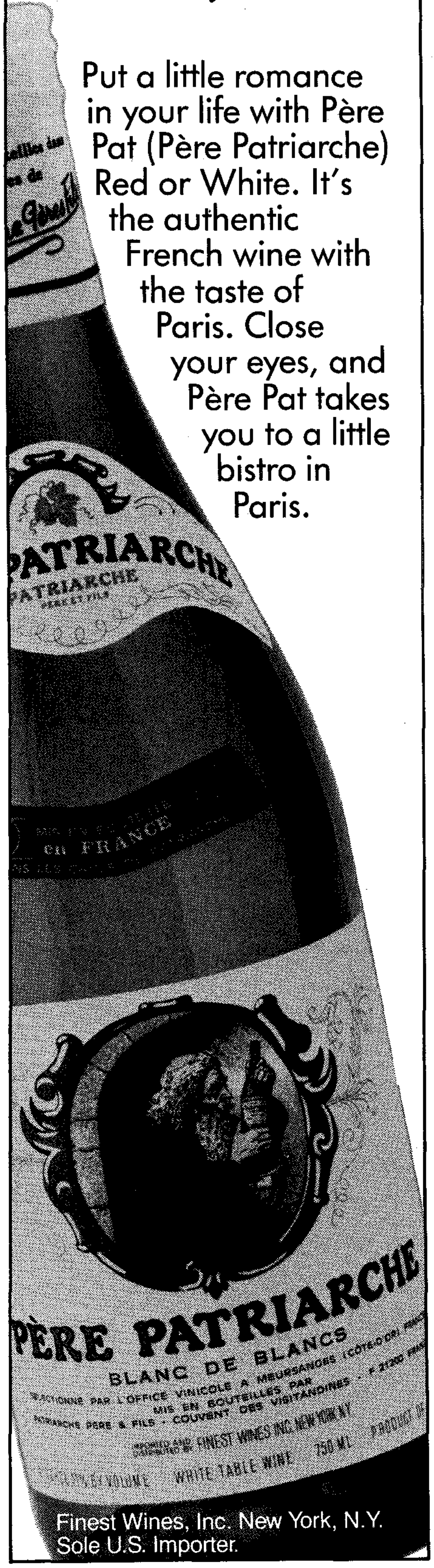

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Revivals

BAD AND THE BEAUTIFUL, THE—(1hr., 56m., '53) One of the best of all Hollywood films about Hollywood. Kirk Douglas stars as a brilliant, manipulative producer, and among the people circling around him are Lana Turner (a star), Dick Powell (a Faulkner-type writer), and Walter Pidgeon (a studio head). Written by Charles Schnee. Dir. Vincente Minnelli. 7

BARRY LYNDON—(3hrs. 4m., '75) One of the most beautiful and boring films ever made, based on the Thackeray novel. It's almost worth seeing for the scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. 13

BEING THERE—(2hrs. 5m., '79) Peter Sellers, a simpleminded orphan whose only experience of life is watching TV and working in the garden, is so quiet and self-contained that powerful people are impressed and mistake his simplicities for profound metaphors. Derived from Jerzy Kosinski's novella, the film is extremely clever but emotionally neuter. Hal Ashby directs in a style that could only be called deadpan slapstick. 96

DON'T LOOK BACK—(1hr. 36m., '67) Unseen for over a decade, a view of Bob Dylan's 1965 tour in England. Dir. D.A. Pennebaker, with Joan Baez, Bob Neuwirth. 707, 788

EMMANUELLE—(1hr. 45m., '74) In French, Eng. subtitles. Ho-hum soft-core French porn, based on a 1957 novel about the sexual adventures of the wife of a French embassy official in Bangkok. Silly philosophical discussions attempt to lend class to the gauzy, slack production. With Sylvia Kristel and Alain Cuny. Dir. Just Jaeckin. 39

FIRST BLOOD—(1hr. 34m., '82) A Green Beret specialist (Sylvester Stallone), who has been kidnapped and tortured by the Vietcong, wanders into a misty, mountain town in the American Northwest years later and is immediately taken for a hippie drifter by the local sheriff (Brian Dennehy). Too proud to tell anyone of his past, he flies into a rage, swatting cops out of the way like an orangutan. And so a war begins. Stallone, who, in any case, can barely deliver a line, plays this silent character with his smoldering, heavy-lidded stare. He moves well, holding your interest with his physical exploits. Like so many American movies, *First Blood* is both exciting and stupid. Dir. Ted Kotcheff. R. 823

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. 7

GRAND ILLUSION—(1hr. 52m., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. 10

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 10

L'AVVENTURA—(2hrs. 25m., '60) In Italian, Eng. subtitles. Michelangelo Antonioni's epochal film, jeered at at first, then recognized as a landmark in intellectual filmmaking. The problems, real and imaginary, of the leisure class are examined by a Marxist artist. The visual and verbal elements of a movie have seldom fused so perfectly to convey ennui, failure, and despair. The mood is made more poignant by the sumptuous natural and man-made surroundings and masterly performances and photography. With Monica Vitti and Gabriele Ferzetti. 96

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. 95

MIDSUMMER NIGHT'S DREAM, A—(2hr. 13m., '35) The extraordinary effects devised by director Max Reinhardt and his camera magicians, combined with Mendelssohn's shimmering music, set the tone for this version of Shakespeare's moonstruck comedy. Among the large cast, there are some clinkers, but Mickey Rooney and James Cagney are hilarious standouts, Victor Jory and Anita Louise make Oberon and Titania nicely sexy, and by the time fairies, rustics, and young lovers get together in the Athenian wood, everyone's in the right spirit. Joe E. Brown and Cagney in the Pyramus-Thisby fiasco alone are worth the admission. With Olivia de Havilland, Dick Powell and many more. 96

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. 96

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Bachiko Kyo. Dir. Akira Kurosawa. 95

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. 16, 57, 88, 102, 206, 210, 306, 418, 523, 528, 567, 604, 625, 700, 723, 807, 821, 876

SOME LIKE IT HOT—(2hrs., '59) Billy Wilder's great comedy about transvestitism has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl's band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. 39

SOMETHING FOR EVERYONE—(1hr. 55m., '70) Based on a peculiar novel, *The Cook*, this film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Directed by Hal Prince, who says it was butchered in the studio. With Michael York and Angela Lansbury. 39

TENANT, THE—(2hrs. 4m., '76) A youth in Paris rents an apartment in which the previous tenant committed suicide. He gradually assumes her identity and heads for his own demise. It's perversely clever, but also garish and ludicrous. With Isabelle Adjani, Shelley Winters and Melvyn Douglas. Dir. Roman Polanski. 10

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. 10

THINGS TO COME—(1hr. 39m., '36) A fanciful, exciting film depicting world war, the ruin of the western world, and the beginning of a new civilization in the year 2036. Based on an H.G. Wells story, it's better than it sounds. With Raymond Massey and Sir Cedric Hardwicke. Dir. William Cameron Menzies. 95

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an imposter; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 10

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjostrom, Bibi Andersson and Ingrid Thulin. 13

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, November 21

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Previews now prior to a 12/4 opening. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. Opens November 21. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Minor, Bill Moore, and William Prince; directed by Anthony Page. Previewing now. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which is $30). All previews are $21 (except Sat. eve. which is $24). **Circle in the Square,** 1633 Bdway (581-3270). All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger; directed by Vivian Matalon. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Previews now prior to a 12/8 opening. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

Wednesday, November 23

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee William's play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. Previews start 11/23 prior to a 12/1 opening. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

Now Playing

AMEN CORNER—Rhetta Hughes stars in a musical based on James Baldwin's book about a woman who becomes a preacher in Harlem in order to earn a living; directed by Philip Rose; music by Garry Sherman; lyrics by Peter Udell. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $30-$40; Wed. at 2, $20-$30. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 20 min. All major credit cards.

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 12/17. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MARILYN—*An American Fable.* A new musical about the life and times of Marilyn Monroe, with book by Patricia Michaels, music and lyrics by Jeanne Napoli, Beth Lawrence, Doug Frank, Gary Portnoy, and Norman Thalheimer. Alyson Reed and Scott Bakula are seen in the roles of Marilyn Monroe and Joe Di Maggio. Mon.-Sat. at 8, $30-$45; Sat. at 2, $25-$40; Wed. at 2, $20-$35. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Eva Gabor, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's comedy concerning a family in the north of England during WW II; directed by Terry Kinney. Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABY WITH THE BATHWATER—Christopher Durang's play about a woman who wants to be either a good mother or a best-selling novelist; directed by Jerry Zaks. With Kate McGregor-Stewart, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein;

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directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BHUTAN—Jane Stanton Hitchcock's comedy about two couples making a pilgrimage to a Buddhist shrine in the Himalayas; directed by John Bird. Wed. & Thurs. at 8, Sun. at 7 Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $10-$12.50. **South St. Theater,** 424 W. 42nd (279-4200).

DINAH! THE QUEEN OF BLUES—Sasha Dalton stars as the songstress Dinah Washington and sings nearly two dozen songs associated with the legendary entertainer; directed by Woodie King, Jr., and featuring a Jazz trio (Bross Townsend on piano, Michael Carvin, on drums, and Ernest McCarty on bass). Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10:30, Sun. at 3 & 7:30; $14-$20; from 11/23. **Carter Theater,** 250 W. 43rd (221-3682).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FUNHOUSE—Conceived, directed by, and starring Eric Bogosian, who, in the course of a single evening, portrays some 20 characters. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

THE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. Thru 11/20 at 8, Sun. at 2 & 7; $10-$20. **Brooklyn Academy of Music,** 30 Lafayette Ave., Bklyn (636-4100).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sun. at 2; Sun. at 5:30; Wed. at 8, & Sat. at 8:30; $12.50-$19.50. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer play about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

THE LAST OF THE KNUCKLEMEN—John Powers's play, set in Australia's out-back, explores the conflicts between men in a mining camp. Kevin O'-Connor stars; directed by Peter Masterson. Tues.-Fri. at 8, Sat. at 3 &8, Sun. at 3&7:30; $10-$12. **American Theater of Actors,** 314 W. 54th (279-4200). Closed.

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. *Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30;* $14-$18. **Astor Place Theater,** 434 Lafayette St. (254-4370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; *Fri. at 8, Sat. at 7 & 10;* $27.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MASTER BUILDER—Henrik Ibsen's flawless 94-year-old masterpiece about the ruthless builder who will sacrifice everything for the sake of his ambition; soundly and respectfully directed by David Hammond, and starring Edward Seamon and Laurie Kennedy. Tues.-Sat. at 8; Wed. & Sat. & Sun. at 2;

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$18-$22; thru 12/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

NUDE WITH VIOLIN—Revival of the Noel Coward comedy about a bunch of characters who hang around a Parisian painter's studio. With Gavin Troster, Janet Hayes Walker, Edward Conery. Tues.-Sat. at 8, Sat. & Sun. at 3; thru 12/4; $8 (no perf. 11/24, 29, 30, 12/1). **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

A PRIVATE VIEW—Vaclav Havel's autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by Lee Grant. With Stephen Keep, Barton Heyman, Nicholas Hormann, Richard Jordan, and Concetta Tomei. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public Theater,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SAMUEL BECKETT'S COMPANY—The New York Shakespeare Festival/Mabou Mines production, adapted from the book, is performed as a monologue in three voices, conceived and directed by Honora Fergusson and Frederick Neumann, and starring Mr. Neumann. Tues.-Sun. at 8, Sun. at 3; $18-$8; thru 12/4. **Public/Other Stage,** 425 Lafayette St. (598-7150).

SECOND LADY—A one-woman show starring Judith Ivey, chronicling the breakdown of the wife of a presidential candidate as she delivers a speech before the League of Women Voters; directed by Carey Perloff. Sun. at 2 & 5; Mon., Tues., Fri. & Sat. at 8; $12; thru 11/28. **Production Company,** 15 W. 28th (686-1470).

SECRET HONOR—or *Last Testament of Richard M. Nixon,* a drama by Donald Freed and Arnold Stone, with Philip Baker Hall in the lead role; directed by Robert Harders. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. 4 & 7:30; $14.50-$18.50. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by the gifted young Chinese-American playwright David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—Helen Gallagher stars as the famous actress, and Russell Nype plays her father, Congressman Bankhead, in this musical of her life and times; directed by David Holdgrive. Arthur Siegel wrote the music, Tony Lang wrote the book, Mae Richard is the lyricist. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $25. **Westside Arts,** 407 W. 43rd (541-8394).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WEDNESDAY—Sada Thompson stars in Julia Kearsley's story of a middle-aged mother in the English midlands raising two children, a 19-year-old daughter, and a troubled 15-year-old son; with Mia Dillon, John Bowman, and John Cunningham; directed by Geraldine Fitzgerald. Tues.-Sat. at 8, Sat. at 3, Sun. at 3 & 7; $10-$12; from 11/22. **Hudson Guild Theater,** 441 W. 26th (760-9810).

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THEATER

Theater Companies

AMERICAN JEWISH THEATER—From 12/3, in the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love,* with Kathy Baker, Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. **Circle Rep,** 99 Seventh Ave. So. (924-7100). Chekhov's *The Sea Gull,* with Richard Thomas, Judd Hirsch, Barbara Cason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$25; thru 12/31. **American Place Theater,** 111 W. 46th (730-9393).

CITY STAGE COMPANY—*Faust,* parts I & II, in repertory with *Big and Little/Scenes* thru 12/11. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. **CSC,** 136 E. 13th St. (677-4210).

CLASSIC THEATER—*The Life I Gave You,* Luigi Pirandello's play written for Eleanora Duse (who did not live to perform it); directed by Maurice Edwards. Wed.-Sun. (exc. 11/24); $6; 11/23-12/11. **Theater,** 114 W. 14th St. (929-8033).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* for an open run. From 12/3, Shakespeare's *King John* enters the repertory. *Judas* gives its last performance 11/27. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEWISH REPERTORY THEATRE—Donald Margulies's *Gifted Children,* about an upper West Side eccentric whose daughter and artist boyfriend arrive on an unexpectic visit; with Zohra Lampert, Dinah Manoff, and Ben Ziegler; directed by Joan Vail Thorne. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11-$14; 11/26-12/25. **Theater,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Dario D'Ambrosi's *The Buzzing of Flies* is an experimental work that takes place in a resort/asylum where people go to free themselves from everyday cares; with Raymond Kurdziel, the author, Craig Brodie, and Marcela Osorio Mendez; directed by T. Riccio. Wed.-Sun.; $6-$8; thru 12/4. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Dana Coen's *Sympathy,* a tale of a family sitting shiva, set in the Long Island living room of a young widow; directed by Steve Albrezzi. With Laurie Heineman and Bernard Barrow. Wed.-Sat. at 8, Sun. at 3; $8; thru 12/4. **Lion Theater,** 422 W. 42nd, 3rd floor (239-0827).

MANHATTAN THEATER CLUB—Upstage: Gretchen Cryer and Mary Gordon Murray in *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; thru 11/27. **Manhattan Theater Club,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—*Puppetplay,* by Pearl Cleague, is the first play of the company's 17th season. Phylicia Ayers-Allen and Seret Scott star as two women who derive emotional security and personal comfort from a life-size puppet; directed by Clinton Turner Davis. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7:00; $12-$17; thru 12/18. **Theatre Four,** 424 W. 55th (664-0901).

N.Y. ART THEATRE—William S. Burrough's *Naked Lunch* and F. Scott Fitzgerald's *The Basil and Josephine Stories;* both adapted and directed by Donald Sanders. 11/24, 25, 12/3, 15 at 8, 12/10 at 8 & 10, 12/17 at 10, for Naked Lunch. 11/26, 12/1, 2, 3, 8 & 9, 16 & 17 at 8, for Basil etc. $10. **Institute,** 116 E. 14th St. (228-1470).

NUESTRO TEATRO—Rene Marques's *Los Soles Truncos,* in repertory with Federico Garcia Lorca's *La Casa de Bernarda Alba;* in Spanish; directed by Luz Castanos. Fri. & Sat. at 8, Sun. at 3; thru December. **St. John's in the Village,** 224 Waverly Pl. (675-6742).

PLAYWRIGHTS HORIZONS—Mainstage: Wendy Wasserstein's comedy, *Isn't It Romantic,* with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Story is about two contemporary New York women struggling with love and career; di-

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PLAYWRIGHTS PREVIEW PRODUCTIONS—Barry Corbin's *Throckmorton, TX, 76083* is part of a double bill, deals with small-town Texas life, and is directed by Joe Nunnaly. The curtain opener is David Mamet's *The Sermon,* about a clergyman wrestling with modern morality, directed by Larry Conroy. Wed.-Sat. at 8, Sun. at 3 & 7; $8; 11/27-12/11 (no perf. 12/10). **Hartley House,** 413 W. 46th (289-2168).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Amandeo Vives's zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in rotating repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*The Tempest,* with Bertram Ross as Prospero, and a cast of 19 actors; directed by Robert Mooney. Wed.-Sun. at 8, Sat. at 2; thru 12/11. **Center,** 86th St. & Amsterdam Ave. (877-6810).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Horovitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edward Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:30, Sun. at 5: *Make the Music Happen Again,* musical by Tim Minikel & Bob Solomon. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY THEATRE—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; $6. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

BULLPEN—A play by Dennis Watlington. Every Wednesday through Saturday through November, at 8; $5. **American Theatre of Actors,** 314 W. 54th St. (736-1177).

'BYE—Robert Liebowitz's play about a Brooklyn family and their struggles to communicate with one another. With Oscar Stokes, Marianne McNamara, Dorothy Hall, John Dinello, Susan Solow, and Francis Callahan. Thurs.-Sat. at 7:30, Sun. at 4; $6; 11/26-12/11. **18th St. Playhouse,** 145 W. 18th St. (666-8417).

CAGES—Lewis Carlino's one-act plays: *Snowangel* and *Epiphany;* directed by Anthony Di Pietro. Thurs.-Sat. at 7:30, Sun. at 2; $6; thru 11/27. **Theater 22,** 54 W. 22nd St. (459-3446).

CLEANING UP—Shellen Lubin in a one-woman show taken from pieces which she has written; directed by Sandy Elliott. 11/29 & 30, 12/6, 7, 14-16 at 8; 12/17 at 8 & 11:15, 12/18 at 5 & 8; $10. **PSW Studio,** 243 W. 55th (864-2380).

CLUB TED—Musical comedy by Jay Martel and Tim Hill, dealing with a resort where guests compete with a death squad for the use of the tennis courts; directed by Susan Schneider. Thurs.-Sat. at 8; $7.50; thru 12/17. **Westbeth Theater,** 151 Bank St. (691-2272).

CROSSFIRE—Theodore Faro Gross's mystery about the unmasking of heroism in Vietnam and at home; directed by Max Meyer. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $10; 11/22-12/18. **INTAR,** 420 W. 42nd (245-2489).

CURSE OF THE STARVING CLASS—Revival of Sam Shepard's play about an American family dispossessed by a revenging underworld and voracious corporate real estate interests; directed by Robin Lynn Smith. Fri. & Sat. at 8, Sun. at 7; $4; thru 11/26. **Image,** 432 W. 42nd (564-1786).

A DANCE OF EXILE—A Traveling Jewish Theatre, directed by Naomi Newman, draws upon the poetry of the Kabbala, traditional Jewish music, dance, chanting, and performances by Corey Fischer and Albert Greenberg. 11/25, 26 at 11 p.m. 11/27 at 8; $7. **Bessie Schönberg Theater,** 219 W. 19th St. (924-0077).

DISPATCHES FROM HELL—*A Holocaust Triptych,* Melvin Cooperman's play; directed by Ken Lowstetter. Tues.-Sat. at 8, Sat. & Sun. at 3; $6-$8; 11/29-12/17. **Actors Outlet Theater,** 120 W. 28th St. (869-3981).

DON JUAN POR LOS SIGLOS DE LOS SIGLOS—Adapted and directed by Angel Gil Orrios from the plays of Zorrilla, Madariaga, and Grau about the Don down through the ages; in Spanish. Fri. & Sat. at 8, Sun. at 7; $5; thru 12/18. **International Arts Theater,** 9 E. 16th (242-9861).

DOUBLE BILL—Douglas Mendini's *Katharine the Great,* and David Martin's *Hell's Pavement;* directed by Louis Troisi and Ed Betlow respectively. Both plays deal with man's inability to connect with reality and responsibility. Wed.-Sat. at 8; $8; thru 12/3. **Storefront Blitz,** 506 W. 42nd (244-3575).

DOUBLE FAULT—Five one-acters by new playwrights, dealing with conflicting family relationships and changing sexual values; directed by Ann Raychel, Solange Marsin, and Dario Cipani. 11/26, 27, 12/1-4, 12/8-11 at 8; $8. **Theatre Studio,** 750 Eighth Ave. (730-0235).

ENDGAME—Samuel Beckett's jab at life; directed by Jim Sheridan; with Neil Vipond, John Bennes, Thomas Delaney, and Terry Donnelly. Thurs.-Sat. at 8 Sun. at 3; $6-$8; thru 12/11. **Irish Arts Center,** 553 W. 51st (757-3318).

AN EVENING OF ADULT FAIRY TALES—*Miss Chicken Little,* with music by Alec Wilder, lyrics by William Engvick; *The Journey of Snow White,* with book, lyrics & music by Al Carmines. Wed.-Sun. at 8, Sun. at 3 (sign interpreted 11/23; no perf. on 11/24); thru 11/27. **Wonderhorse,** 83 E. 4th St. (564-0879).

THE FIRST GREAT AMERICAN TRAVELING CARNIVAL—Musical by Lila Levant and Scott Berry, directed by R. Vincent Park, based on the events of the American Revolution as seen through the eyes of a carnival troupe in 1775. 11/25-27 at 1:30 and 3. FREE! **Fraunces Tavern,** 54 Pearl St. (736-8572).

FIRST TIME ANYWHERE!—A play by Leo Meyer about the great Barnum, starring Ted van Griethuysen. Tues.-Sat. at 8; $8; thru 12/3. **Theatre Off Park,** 28 E. 35th (679-5684).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HOLLYWOOD HELL—(*Or Cute Doesn't Age Well*) Michael Musto's comedy starring Crystal Field, directed by John Albano, about the rise and fall of an actress. Tues.-Sun. at 11; $4; thru 12/4. **Theater for the New City,** 162 Second Ave. (254-1109).

HOSTAGES—Mary Guzzy's play about resulting conflicts after an adventuresome couple kidnaps a surprised victim; directed by Melody Brooks. 11/20-23, 27-30, 12/4-7 at 8; $8. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8; from 12/2. **Cash Performance Space,** 10 E. 18th (279-4200).

THE JUNGLE—Adaptation of Upton Sinclair's muckraking novel about labor practices in Chicago at the turn of the century; directed by James Niesen. Wed.-Sat. at 8, Sun. at 3 & 7; $8; 11/23-12/18. **Nameless Theater,** 125 W. 22nd (666-7856).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

LONDON DAYS AND NY NIGHTS—Musical revue by Jason McAuliffe, about two songwriters competing for the affection of one girl. Thurs.-Sat. at 8; $10; thru 12/10. **Park Royal,** 23 W. 73rd (874-8091).

MACBETH—Shakespeare's classic tragedy, with John Christopher Jones and Randy Danson as the bloody Macbeths; directed by Rebecca Guy. Thurs.-Sat. at 8; Sun. at 3; $8; thru 11/27. **Ark Theater,** 131 Spring St. (431-6285).

THE MAN WHO NEVER DIED—Barrie Stavis's play concerns the labor leaders who risked everything to make a better life for all the workers of the world; directed by Anne B. Wyma. 12/7-9, 14-16 at 8; $5. **Barney Auditorium,** 26-36 Stuyvesant St. (365-5493).

THE MONSTER IN MY BED—Evan Senreich's musical about two gay men and their nightmares, set in New York and Cuba; directed by Billy Cunningham. Thurs. at 8, Sat. at 10, Sun. at 7; $8; thru 1/21/84. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6. **Theater,** 743 Eighth Ave. (608-3978).

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THEATER

THE MOST POWERFUL PIECE—Steven Nelson's play about sex, chess, and the end of the world; directed by Dale Merchant. Fri.-Sun. at 8, thru 11/27, then Thurs.-Sun. at 8, 12/1-18; $6. **N.Y.T.E.,** 62 E. 4th St. (477-4120).

MUD—Maria Irene Fornes's play about three people living well below the poverty line and out of touch with the society around them; directed by the author. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 162 Second Ave. (580-9548).

NOVEMBER SOUL—*The Odyssey of Young Herman Melville.* A one-man show, adapted and performed by Michael Finnerty; directed by Anthony Alicata. Thru 12/4; $5-$7. **TOMI Theater,** 23 W. 73rd (678-7470).

ON TOUR—Jean Nuchtern's play is set onstage and backstage in a London theater where an American modern dance group is performing; directed by Ann MacMillan. With David Armstrong, Ilene Strickler, Ray Collins, Julie Ruth, Franz Robinson, and Meryl Goodfader. 11/25 & 26 at 8; 11/27 at 3; 12/2 & 3 at 8; 12/4 at 3; 12/7-10 at 8; 12/11 at 3 & 7:30; $6. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46, 423 W.** 46th (245-3829).

PERICLES, PRINCE OF TYRE—John Patrick Hurley has the title role in Shakespeare's late comedy-romance; directed by Jon Teta, original music by Richard Atkins, with a cast of 30 actors, dancers, acrobats, mimes, and musicians. Thurs.-Sat. at 8, Sun. at 2; $6; thru 12/11. **Ohio Space,** 59 Greene St. (226-7341).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

RUBBINGS & STRIKES!—Two one-acters by Mark St. Germain; directed by E. M. Christian. The first deals with the injustice of death, the second is about a women's amateur softball team. 11/28-30 at 4. Free. **Lincoln Center Library,** Amsterdam and 65th (870-1630).

SACCO & VANZETTI—Daniel Gabriel's narrative work, with Ellen Lanese, Paul Parente, and Anthony Spaldo. Fri.-Sun. 11/25-27 at 8; $8. **New Alliance,** 7 E. 20th (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (869-4200).

SISTERS—*Some Theatrical Rituals About the Nunnery.* Susan Lersch's play about a woman's discovery of her lesbianism while living in a convent; directed by Rene Savitt. Fri. at 8, Sat. at 7, Sun. at 3; $8; thru 12/11. **Stonewall Repertory,** 43 W. 13th St. (255-5493).

STRICTLY DISHONORABLE—Revival of Preston Sturges's 1929 comedy; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 11/28. **Apple Corps,** 601 W. 51st (664-0027).

SUCCESS AND SUCCESSION—Ronald Tavel's domestic comedy concerning a household of New York's most creative people living in a brownstone; directed by Michael Hillyer. Thurs.-Sun. at 8; $4; thru 12/11. **Theater for the New City,** 192 Second Ave. (254-1109).

THREE SISTERS WHO ARE NOT SISTERS—Gertrude Stein's performance piece, by William Hellerman, with the Medicine Show Theatre Ensemble; directed by James Barbosa, music by William Hellerman. 11/25 at 8:30, 11/26 at 8:30 & 10:30; $5. **Medicine Show,** 6 W. 18th ST. (255-4991).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's testament to life about a ghost who tries to send her husband into the arms of a new woman; directed by Pamela Berlin; with Sarah Jessica Parker, James Rebhorn, and Richmond Hoxie. Tues.-Sat. at 8; Sun. at 2 & 7; $10; thru 12/4. **Ensemble Studio,** 2nd floor, 549 W. 52nd (247-4982).

TOWARDS ZERO—Agatha Christie's mystery thriller concerns a murder which occurs during a houseparty on the coast of Cornwall; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 12/18. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARGO BARNES/ALAN FALK—Summer landscapes/Beach and swimming pool scenes. 11/22-12/17. Sachs, 29 W. 57th (421-8686).

JAKE BERTHOT—New paintings and drawings, thru 12/10. McKee, 41 E. 57th (688-5951).

ELENA BORSTEIN—A pristine, clear-colored view of the Aegean coast, thru 12/3. Markel, 50 W. 57th (581-1909).

DANA BOUSSARD—Appliqued cotton velvets of Native American and Western motifs in subtle earth tones, thru 12/10. Modern Master Tapestries, 11 E. 57th (838-0412).

MARC CHAGALL—Paintings, 11/22-12/3. Hammer, 33 W. 57th (644-4400). Mon.-Fri. 9:30-5:30, Sat. 10-5.

STUART DAVIS—A study of his connections with Held, Lichtenstein, Smith, Sugarman, thru 12/23. Washburn, 42 E. 57th (753-0546).

ERIK DESMAZIERES—Drawings of visionary architecture, intimate interiors, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

MARTIN DISLER—Recent abstract expressionist canvases, plus etchings, thru 12/3. Goodman, 24 W. 57th (977-7160).

JOELLYN DUESBERRY—New landscapes, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

ERTÉ—Sculpture, prints, cast paper, and gouaches on his 91st birthday, thru 11/27. Dyansen, 11 E. 57th (489-7830) and 122 Spring (226-3384).

AUDREY FLACK—Early gestural figurative paintings and drawings from 1953 to 1968, thru 12/3. Armstrong, 50 W. 57th (582-8581).

BARRY FLANAGAN—Abstract stone carvings, bronze hares, boats, a life-size horse, thru 11/26. Pace, 32 E. 57th (421-3292).

ELISABETH FRINK—Heroic bronze figures plus horses and dogs, thru 11/26. Dintenfass, 50 W. 57th (581-2268).

STEPHEN GREENE—Expressionist "gardens of the night" using bone, music, and flower symbolism, thru 12/10. Pearl, 38 E. 57th (838-6310).

JOSEPH HASKE—Recent paintings, thru 12/3. Oscarsson Hood, 41 W. 57th (750-8640).

RICHARD HENNESSY—Large abstract canvases and grafitti, thru 12/10. Hamilton, 20 W. 57th (765-5915).

WILLIAM HOGARTH (1697-1764)—Satires and sermons in his biting graphics of English society, thru 12/31. Donson, 24 W. 57th (245-7007).

YVONNE JACQUETTE/GEORGE NEGROPONTE—Drawings of aerial urban and rural landscapes. Thru 11/25. Alexander, 20 W. 57th (757-3721).

RICHARDS JARDEN/TONY ROBBIN—Fragments from television/Painted surfaces with welded steel construction appendages. Thru 11/30. DeNagy, 29 W. 57th (421-3780).

DONALD JUDD—Early "minimal" works, thru 12/3. BlumHelman, 20 W. 57th (245-2888).

LANCE KILAND—Enigmatic textured oils using wax, thru 12/10. Getler/Pall, 50 W. 57th (581-2724).

SHERRIE LEVINE—Watercolors based on modern master paintings plus photos after Kirchner, 11/22-12/22. Baskerville & Watson, 24 W. 57th (582-0058).

PETER LOFTUS—Atmospheric, tactile coastal wilderness scenes, thru 11/30. Fischbach, 29 W. 57th (759-2345).

RITCH MILLER—Elemental landscapes from the Mediterranean, 11/22-12/3. Galeria Joan Prats, 29 W. 57th (486-6770).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

RICHARD POUSETTE-DART—New abstract expressionist canvases, thru 11/26. del Re, 41 E. 57th (688-1843).

JONATHAN SANTLOFER—Shaped canvases influenced by Kabuki performances, thru 12/10. Adler, 37 W. 57th (980-9696).

STEVEN SINGER—Life-sized models made of shredded steel, thru 11/26. Kornblee, 20 W. 57th (586-1178).

MICHAEL STEINER—New abstract bronze sculpture using open forms, thru 11/26. Emmerich, 41 E. 57th (752-0124).

ANDREW TAVARELLI—Rectilinear abstracts based on mountains, the sea shore, thru 11/26. Haber Theodore, 24 W. 57th (541-9393).

RICHARD EARL THOMPSON—Impressionist landscapes, thru 12/14. Rockefeller Collection, 63 E. 57th (593-3352).

JAMES VALERIO—Three new large figure paintings and related drawings, thru 12/10. Frumkin, 50 W. 57th (757-6655).

TOM WESSELMANN—Nudes in "drop-out" shaped canvases, thru 11/26. Janis, 110 W. 57th (586-0110).

JAMES A. MCNEILL WHISTLER—40 etchings and drypoints, thru 11/30. Wunderlich, 41 E. 57th (724-8778).

Madison Avenue and Vicinity

ALEXANDER ARCHIPENKO—Early sculpture, thru 12/3. Haime, 1000 Madison (772-7760).

JEANNIE BAKER—A narrative series of constructions in wood, fabric, feathers of New York City, thru 12/15. Forum, 1018 Madison (772-7666).

ROBERT BARIBEAU/ROSAMOND BERG—Recent abstractions/Box constructions. Thru 12/3. Stone, 48 E. 86th (988-6870).

HANNELORE BARON—Boxes using found wood, faded cloth, paint, thru 12/3. Schlesinger-Boisante, 822 Madison (734-3600).

BILL BARRETTE—Eight dyed-paper works, thru 11/26. Taghinia-Milani, 1080 Madison (570-6173).

JACOBO BORGES—Figures in ethereal settings, thru 12/10. CDS, 13 E. 75th (772-9555).

BERNARD CATHELIN—Lushly colored florals plus muted Venice, thru 12/10. Findlay, 984 Madison (249-2909).

RALSTON CRAWFORD—A retrospective including his iconic views of the industrial landscape, 11/22-12/30. Miller, 724 Fifth (246-1625).

GEORGE D'ALMEIDA/MARIAN JACOB—Luminous abstractions/Bronzes, some of shells. Thru 12/24. Rolly-Michaux, 943 Madison (535-1460).

BRAD DAVIS—New paintings, thru 11/26. Solomon, 724 Fifth (757-7777).

JOSE DE RIVERA—Sculpture constructions, thru 12/1. Borgenicht, 724 Fifth (247-2111).

ELIZABETH EGBERT—Geometric, environmental wood sculpture and maquettes, thru 11/29. Sculpture Center, 167 E. 69th (879-0430).

YUN GEE—Early modernist paintings from the 20's and 30's, thru 12/10. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Benson, Luks. Thru 12/31. Childs, 956 Madison (772-6606).

DAVID HOCKNEY—Landscapes, still lifes, portraits, swimming pools, showers, influenced by his American sojourns, thru 12/10. Beadleston, 60 E. 91st (348-7234). Mon.-Sat. 9:30-5:30.

HUNDERTWASSER—Jewel-like paintings, thru 11/30. Aberbach, 988 Madison (988-1100).

PAUL JENKINS—Broken prisms, thru 12/3. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

MORTON KAISH—Luminous color landscapes, architectural motifs, thru 12/3. Staempfli, 47 E. 77th (535-1919).

MICHEL KANTER—Buildings from a sculptors point of view, thru 11/30. Taittinger, 1089 Madison (570-6767).

HARRIET KORMAN—Recent paintings, thru 12/24. Willard, 29 E. 72nd (744-2925).

EMMA FORDYCE MACRAE (1887-1974)—Figures, beach scenes, Venice in the 20's and 30's, thru 12/17. York, 21 E. 65th (772-9155).

MICHAEL MAZUR—A Cape Cod lake and its vegetation, thru 11/30. Mathes, 851 Madison (249-3600).

GUY PENE DU BOIS—Witty satirical portrayals of the privileged mostly from the 30's, thru 12/3. Graham, 1014 Madison (535-5767).

PICASSO—Thirteen oils and one bronze sculpture plus Brawue, Calder, Dali, Gris, thru 12/23/Major drawings in black and colored media from the Marina Picasso Collection, thru 12/3. Perls, 1016 Madison (472-3200)/Rosenberg, 20 E. 79th (472-1134).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

SEGUI—Paris, thru 12/10. Lefebre, 47 E. 77th (744-3340).

JESSICA TCHEREPNINE—Botanical watercolors, thru 12/17/Recent French acquisitions, particularly from the 19th-century, thru 12/31. Shepherd, 21 E. 84th (861-4050).

NADEZDA VITOROVIC—Surrealistic new wave from Yugoslavia using birds and humans, thru 11/29. Silberberg, 16 E. 79th (861-6192).

SoHo

ROBERT BEAUCHAMP/JOSEPH PICCILLO—New figurative expressionist works/The figure in metaphorical situations. Thru 12/7. Knowlton, 153 Mercer (431-8808).

TOM BILLS—Steel, wood, and concrete sculpture, thru 11/28. Manhattan Art, 81 Greene (219-2007).

ROSS BLECKNER—Predominantly black canvases using dense layers of paint, thru 11/26. Boone, 417 W. Broadway (431-1818).

JONATHAN BOROFSKY—New paintings and sculpture, thru 12/3. Cooper, 155 Wooster (674-0766).

JEFFREY BROSK—Recent wall constructions, thru 12/17. Hutchinson, 138 Greene (966-3066).

LINDA CUNNINGHAM—Large scale experimental bronze and steel sculpture, thru 11/30. Soho 20, 469 Broome (226-4167).

LADDIE JOHN DILL/MICHAEL LUCERO—Abstract landscapes/Heads and totems in ceramics. Thru 11/26. Cowles, 420 W. Broadway (925-3500).

AUDREY FLACK—Figurative paintings, watercolors, dye transfer photos, thru 11/26. Meisel, 141 Prince (677-1340).

JEFF GOMPERTZ—Large scale black and white paintings, thru 12/1. Haber, 133 Greene (505-7800).

PHYLLIS BAKER HAMMOND/KAREN LEWIS—Columnar sculptures with heads in clay/Family members around a beach fire. Thru 11/27. Pindar, 127 Greene (533-4881).

DAVID HUCHTHAUSEN/AL ROSS—Fictitious artifacts/Cartoons and collages. Thru 11/27. Heller, 71 Greene (966-5948). Wed.-Sat. 11-6, Sun. 12-5.

ARATA ISOZAKI—Large architectural drawings for the new LA Museum of Contemporary Art, silkscreens, Japanese projects, thru 11/27. Esman, 121 Spring (334-9659).

ALAIN KIRILI—Hand-forged iron sculpture, thru 11/26. Bonnier, 420 W. Broadway (334-8414).

LEONARD KOSCIANSKI—Animal narratives of pursuit and capture, thru 12/7. Kind, 136 Greene (925-1200).

SHIGEKO KUBOTA—Video sculpture, thru 11/26. White Columns, 325 Spring (924-4212).

LORI LAWRENCE—Oils and mixed-media drawings of group figures, dancers, thru 12/8. Eno, 101 Wooster (226-5342).

CAROL LEVIN/DAVID RAY—Still lifes of the ingredients from actual recipes/Dream-like images, a self-portrait. Thru 11/27. Atlantic, 458 W. Broadway (228-0944).

LI-LAN—Precisely painted ledger sheets, legal pads plus three other solo exhibitions, thru 12/3. OK Harris, 383 W. Broadway (431-3600).

KAZUMA OSHITA—Metal hammering, thru 12/21. Milliken, 98 Prince (966-7800).

MIMMO PALADINO—Recent painting and sculpture, thru 11/26. Sperone Westwater, 142 Greene (431-3685).

MARIANNE PERRY—New York City streets, subways, thru 11/30. First Street, 386 W. Broadway (226-9011).

ALBERTO RIZZO—Photoworks, thru 12/4. Central Falls, 478 W. Broadway (475-3333).

LILA RYAN—Wood, metal, and man-made stone, thru 11/26. 14 Sculptors, 164 Mercer (966-5790).

ART

JUDITH SHAHN—Recent paintings, drawings, and *silkscreens, thru 11/27. Morningstar, 164 Mercer* (334-9330).

OLGA SHEIRR—The gardens of Giverny, thru 11/27. Noho, 168 Mercer (473-9619).

ROBERT SMITHSON—25 drawings by this earthworks artist, now deceased, thru 11/30. Weber, 142 Greene (966-6115).

HELEN SOREFF—Intensive line drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

NICHOLAS SPERAKIS—Mosaic-like oils, stark black and white woodcuts, thru 12/11. Arbitrage, 99 Spring (334-9755). Wed.-Sun. 12-5.

TOM WESSELMANN—Studies from life, watercolors, paintings from the last two years, thru 11/26. Sander, 51 Greene (219-2200).

PHILIP WOFFORD—Symbols, images woven into an intensely painted abstract web, thru 12/14. Hoffman, 429 W. Broadway (966-6676).

DAVID WOJNAROWICZ—New conceptions in cooperation with Civilian Warfare, thru 12/3. Bromm, 90 W. Broadway (732-6196).

JAMES WOLFE—Large steel sculpture, thru 12/10. Rosenberg, 115 Wooster (431-4838).

Other

CARL ANDRE/MARY HEILMANN—Granite block sculpture, photos evoking his home town/Vibrant color abstractions. Thru 12/18. Clocktower, 108 Leonard (784-2084). Thurs.-Sun. 12-6.

SYBIL ANDREWS/CLARE LEIGHTON—Color linocuts form the 20's and 30's/England, Gandhi in drawings and watercolors. Thru 12/9. Ryan, 452 Columbus Avenue (799-2304).

ROMARE BEARDEN—Oils with collage, thru 12/17. Cordier & Ekstrom, 417 E. 75th (988-8857).

BRUCE R. BLEACH—Depth perception in paint on paper, 11/22-1/6. Dorfman, 831 Broadway (473-2017).

BETTY COLLINGS—Mathematical formulas in inflated vinyl, thru 12/1. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

JANE DICKSON—Bold oil stick images, some of the *city, thru 12/10. Delahunty, 291 Church* (226-2519).

SARI DIENES—"New work," thru 11/26. A.I.R., 63 Crosby (966-0799).

ALFRED LESLIE—Watercolor landscapes, thru 12/3. Oil & Steel, 157 Chambers (964-1567).

ALEX MCFARLANE—Solid graphite sculpture and wall reliefs, thru 11/26. Bouckaert, 100 Hudson (925-6239).

RICHARD MILANI—Paper pulp, raw pigment and acrylics on fiberglass screening, thru 11/30. Works on paper, thru 12/13. Nature Morte, 204 E. 10th (420-9544) and Brandt, 45 Bond (475-2224).

GEORGE PECK—Oil on linen painterly abstractions, thru 11/26. Stroler, 13 White (966-5090).

GROUP SHOWS

57th Street

BREWSTER—41 W. 57th (980-1975). Latin American masters, Carrington, Tamayo, Zuniga plus a sampling of the muralists Orozco, Rivera, thru 12/10.

DEUTSCH—20 W. 57th (765-4722). Southwest Indian pottery and early 20th century Americans DuBois, Marsh, Stanley, thru 12/1.

GALERIE MAEGHT LELONG—9 W. 57th (371-9077). *Mon.-Fri. 10-5:30. Small scale sculpture* by Arp, Brancusi, Johns, Picasso, Shapiro, thru 12/9.

HEESY—50 W. 57th (245-1420). Monotypes and prints using cast and dyed paper, fabric transfer, intaglio, collage, thru 12/30.

HEIDENBERG—50 W. 57th (586-3808). Bonnard, Lautrec, Pissarro, Vuillard, thru 11/30.

HERSTAND—24 W. 57th (664-1379). Sculpture by Ernst, Giacometti, Noguchi, Picasso, Rodin, thru 11/25.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

PROTETCH—37 W. 57th (838-7436). Silver tea and coffee services designed by Graves, Meier, Mendini, Rossi, Venturi, Yamashita, thru 11/27.

WUNDERLICH—41 E. 57th (724-8778). An American *view from 1792 to 1961 including Church,* Heade, Hopper, Remington, thru 1/31.

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Degas, Homer, Miro, Sisley, thru 12/3.

ALDIS BROWNE—1018 Madison (772-6222). Cubist prints from the Weiss Collection, thru 12/3.

CARUS—872 Madison (879-4660). German Expres*sionist watercolors, drawings, and prints with a focus* on Nolde, thru 11/26.

CASTELLI—4 E. 77th (288-3202). New talent printmaking, thru 12/2.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

COLNAGHI—26 E. 80th (772-2266). 19th century European drawings by Ingres, Vartolozzi, plus 17th- and 18th-century still life and hunt paintings, thru 11/30. . . 19th-century European drawings by Bartolozzi, Degas, Gericault, Ingres, thru 12/10.

CUCALON—145 E. 72nd (472-8741). Southeast Asian sculpture from the 12th-through the 19th-centuries, thru 12/10.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors by Constable, Gainsborough, thru 11/30.

FACADE—741 Madison (744-4997). Architectural and garden designs, interiors and theater pieces from a variety of periods, thru 11/26.

FRIEDMAN—26 E. 82nd (794-8950). Mon.-Sat. 10-6. Male portraits of the 20's by Europeans Dix, Fritsch, Graf, Grigoriev, thru 11/26.

GALLERY 10—29 E. 73rd (861-5533). Eight American Indian artists, thru 11/26.

GOETHE HOUSE—*1014 Fifth (744-8310). Paintings,* drawings, installations by five German contemporaries in New York City, thru 12/3.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Trompe l'oeil plate glass by Jervis and Krasnican and glass sculpture by Kuhn, thru 11/26.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

MERRIN—724 Fifth (757-2884). Ancient gems in new *settings by Copley and Stark, thru 12/23.*

NATIONAL ACADEMY—1083 Fifth (369-4880). Tues. 12-8 p.m., Wed.-Sun. 12-5. Artists portraits from Morse to Wyeth, thru 12/31.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th and 19th century English and 19th century French drawings and watercolors, thru 12/23.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SEIXAS—22 E. 72nd (570-2291). Fri., Sat. 10-5. Cross, Maurer, Signac, Vuillard, thru 11/30.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. Battery Park City: New Directions in Residential Architecture, thru 12/1.

WALDORF-ASTORIA, Empire Room, 50th and Park (350-1815). Old Netherlandish masters, such as Brueghel, Rembrandt, Ruysdael, Van Goyen, 11/22-12/4.

WARD—9 E. 93rd (831-4044). Art from the Bronze Age to the Renaissance, thru 12/17.

WEINTRAUB—992 Madison (879-1195). German Expressionists Heckel, Nolde, Pechstein, thru 11/30.

SoHo

CALDWELL—383 W. Broadway (966-6500). Nine artists from the lower East Side, thru 11/26.

SOHO CENTER—114 Prince (226-1995). Greenstein, Jinnah, Kleinhaut, Whiteley, thru 11/26.

VAN ECK—420 W. Broadway (219-0717). Women in Black African Art, thru 12/3.

VISUAL ARTS—137 Wooster (598-0221). Symbols of sheep, flags and men by Hakon, abstractions by Toshida and photos of buildings, tree using actual space *of the gallery by Withim, thru 12/21.*

WARD-NASSE—178 Prince (925-6951). Gross, Hofflich, Pardini, Smith, thru 11/24. . . Wooden carousel animals by Altshuler, primative city scenes by Klimov, abstract watercolors by Robinson, Santinelli, 11/26-12/15.

Other

AFRICAN-AMERICAN INSTITUTE—833 *United* Nations Pl. (949-5666). Mon.-Fri. 9-4:45, Sat. 11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Painting and sculpture by New York's senior citizen artists, thru 12/16.

FRANKLIN FURNACE—112 Franklin (925-4671). Cubist prints and illustrated books, thru 12/3.

GIBSON—205 E. 78th (772-2332). Arman, Ben, Beuys, Christo, thru 12/17.

GREY—NYU, 33 Washington Pl. (598-7603). Tues., Thurs. 10-6:30, Wed. 10-8:30, Fri. 10-5, Sat. 1-5. Highlights of the permanent collection including a *focus on American Art from 1925 to 1975, thru 12/10.*

HEBREW UNION COLLEGE—1 W. 4th (674-5300). Tues.-Fri. 10-5, Sun. 1-4. Eighteen artists including Baskin, Dine, Gross, Katz, Krasner, Lichtenstein, Louis, Nevelson, Weber, 11/23-1/6.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Cast iron sculpture by Dusenbery, Nelson, Nonas, Pepper, Rosenquist, thru 12/23.

VIEWPOINT—41 Union Square W. (242-5478). Tues.-Sat. 3-6. Albert, Arnold, DuBack, Fromboluti, Mumford, Nanso, Trieff, thru 12/9.

Photography

ALLAN CHASANOFF—Still life of "situate, lying and being," thru 11/25. Pfeifer, 825 Madison (737-2055).

PETER D'AGOSTINO—Videotapes, photos, books examining mass transit, the media, thru 11/26. Franklin Furnace, 112 Franklin (925-4671).

JIM DOW/DON DUBROFF—Black and white courthouses/Color interiors of churches, movie houses plus details of Wright's interior at Unity Church, thru 12/6. Freidus/Ordover, 70 Greene (925-0113).

ARNOLD FRIEDMAN (1882-1946)/**ABRAHAM WALKOWITZ** (1878-1965)—Portraits of the 20's/Works on paper including New York City abstractions, jazz rhythms, Isadora Duncan. Thru 12/17. Zabriskie, 724 Fifth (307-7430).

MICHAEL HALSBAND—The Rolling Stones American tour in 1981, thru 11/30. Rosenberg, 20 W. 57th (757-2700).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/8.

N. JAY JAFFEE/BOB WILLOUGHBY—"Inward Image II"/Theater portraits. Thru 11/26. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

ANDRE KERTESZ—Distortions of female nudes, thru 12/17. Pace/Macgill, 11 E. 57th (759-7999).

SUE LANZON/NANCY NEY—Body emotion by two women, thru 11/26. Janapa, 303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

LIGHT—724 Fifth (582-6552). The Farm Security Administration in color, thru 11/26.

ARTHUR MCKINLEY—Views from the Top - Manhattan's corporate vantage points, thru 11/30. Modernage, *1150 Avenue of the Americas (997-1800).*

RALPH EUGENE MEATYARD—Surreal composite images from his early career to his untimely death in 1972, thru 12/17. Prakapas, 19 E. 71st (737-6066).

GOSTA PETERSON—Fashion by this Swedish-born photographer, thru 12/16. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

ELIOT PORTER—China, thru 12/3. Wolf, 30 W. 57th (586-8432).

ALBERT RENGER-PATZSCH—Tea-pots, machine parts, floral forms, and industrial landscapes done in Germany from the 20's to the 40's, thru 12/3. Ledel, 168 Mercer (966-7659).

URSULA WOLFF SCHNEIDER—Germany in the 20's and 30's, 11/22-12/10. Ingber, 460 W. Broadway (674-0101).

CINDY SHERMAN—Large scale color of herself in *different guises,* thru 11/26. Metro Pictures, 150 Greene (925-8335).

SOHO PHOTO—15 White (638-2816). Starr's "Love, Life and Death," Cole's fighters, Dodmer's India, others, thru 12/2.

ESTHER SOLONDZ—Real and imaginary people and animals in various environments, thru 12/12. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

RUTH THORNE-THOMSEN—Imaginary landscapes using a pinhole camera, 11/26-12/24. Pfeifer, 825 Madison (737-2055).

RAOUL UBAC—Nightmarish surreal images, thru 11/*30. Prakapas, 19 E. 71st (737-6066).*

SHONNA VALESKA—Balanchine's ballerinas, thru 11/26. Iolas-Jackson, 52 E. 57th (755-6778).

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 11/30. **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. Quilt National '83; thru 12/30.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... African Textiles; thru 12/4... South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4... Origami Holiday Tree; 11/21-1/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Fri. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4... Paintings by Pablo Romero; thru 12/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22... Picasso the Printmaker: Graphics from the Marina Picasso Collection; thru 1/8... Prints by Albrecht Dürer: Selections from the Permanent Collection; thru Dec.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... New Perspectives in American Art: 1983 Exxon National Exhibition; thru 11/27... Collection: 20th Century Sculpture; thru 12/11... Trends in Postwar American and European Art; thru 11/27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/20... Fantasy and Form in the Hanukkah Lamp; thru 2/20.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Twentieth Century Masters: The Thyssen-Bornemisza Collection; thru 11/27... Manet Retrospective: more than 200 paintings, prints, watercolors, and more; thru 11/27... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Newly Acquired Drawings and Prints, thru 12/11... Peach Blossom Spring; 11/22-6/3... Annual Christmas Tree and Baroque Crèche Display; 12/3-1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8... Gothic Painting in Manuscripts; thru 1/15... Belle da Costa Greene: A Centenary Celebration; thru 1/22.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; 11/22-2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... A Child's World: The Helen Pep Collection; thru 12/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... British New York: 1664-1783; thru 11/27... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; 11/25-4/1. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... Mt. St. Helens: Work in Progress, Photographs by Frank Gohlke; thru 11/29... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; thru 1/3.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; thru 12/31... Bertram Goodhue, Architect; thru 12/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Language, Drama, Source and Vision; thru 11/27.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... A Celebration: American Landscape Painting, Genre Art and Drawing; thru 12/18... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... The Metropolitan Opera: The first 100 years; thru 2/18... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States and Contemporary Photographs of New York Chinatown; thru 12/31... 14 Photographers; thru 1/24... Martin Luther and the Popular Imagination; 12/1-3/30.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Indian Miniatures; thru 11/27... Primal Visions: Paintings by John Whysner; thru 11/27... Michelangelo: A Sculptor's World; thru 1/8... Puppetronics Arcade; 12/1-1/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. A Century of Black Photographers, 1840-1960... Southern Roads/City Pavements: Photographs of Black Americans by Roland L. Freeman; thru 1/8... Jack Whitten's "Energy Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture since 1965; thru 12/4... Morris Graves: Vision of the Inner Eye; thru 11/27... Dennis Oppenheim: Lecture #1; thru 1/15... The Drawings of Willem de Kooning; 12/7-2/19. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Still Life: Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/22 at 10: Important French and Continental Furniture, Objects of Art, Tapestries and Sculpture including Furniture from the Collection of Gouverneur Morris. On view from 11/11. **East,** 219 E. 67th St. (570-4141). 11/22 at 10: Furniture, Paintings and Decorative Objects. On view from 11/18. 11/22 at 10 & 2: Fine English and Continental Pottery and Porcelain. On view from 11/7.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 11/22 at 9:30 & 2, 11/23 at 9:30: Sotheby's Arcade Auction. On view from 11/17.

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MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, November 21

MUSICA SACRA, Richard Westenburg conductor; soprano Nan Nall, countertenor Jeffrey Dooley, bass William Paley. Purcell's *Funeral Music for Queen Mary, Te Deum,* and *Jubilate* in D; Clarke's *Music on Henry Purcell's Death;* Mozart's Mass in C, K. 337. Avery Fisher Hall at 7:30. $7-$16.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Duo No. 1 in G for Violin and Viola, K. 423; Dvorak's Terzetto in C, Op. 74; Ravel's String Quartet in F; Schoenberg's *Verklärte Nacht.* Alice Tully Hall at 7:30. $13.50.

ELIF AND BEDII ARAN, duo-pianists (N.Y. debut). Saint-Saëns, Rachmaninoff, Mozart-Busoni, Liszt, Lutoslawski. Carnegie Hall at 8. $8-$15.

GITA KARASIK, pianist. Scarlatti, Beethoven, Dutilleux, Chopin. Merkin Concert Hall at 8. $7.50.

WASHINGTON CHAMBER MUSIC ENSEMBLE—Carnegie Recital Hall at 8.

LIONEL PARTY, harpsichordist. Bach and Vivaldi. Metropolitan Museum at 8. Sold out.

BACH MONDAY—Daniel Waitzman, flutist, with bass-baritone John Ostendorf, violinist Louise Schul*man, harpsichordist Edward Brewer, cellist Myron* Lutzke. Sonatas, and an aria from Cantata No. 8. Symphony Space at 8. $5.

BOBBY SANABRIA & ASCENSION—Latin jazz. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $5.

SPENCER BURLESON, guitarist. His own transcriptions and compositions, also works by others. Spanish Institute, 684 Park Ave. at 68th St. (691-8620), at 8. $3.

LEROY JENKINS—Jazz. Meet the Composer, at Cooper Union, Third Ave. and 7th St., at 8. Free.

WESTBETH CHAMBER WINDS, oboe, clarinet, bassoon. Brahms's Horn Trio in E-flat, Op. 40. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ELIZABETH HODES, *soprano, with pianist Stephen* Blier. "Vocal Theatre," works by Weill, Sondheim, Lehar. Donnell Library Center, 20 W. 53rd St. (621-0618), at 2:30. Free.

IRENE SCHNEIDMANN, pianist. Mozart, Rorem, Schumann, Prokofiev. Bargemusic Ltd., Fulton Ferry *Landing, Brooklyn* (624-4061), at 7:30. $6.

ENGLEBERT HUMPERDINCK—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.75, $17.75.

Tuesday, November 22

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; hornist Philip Myers. Strauss's *Metamorphosen,* Horn Concerto No. 2, and *Also Sprach Zarathustra.* Avery Fisher Hall at 7:30. $6-$25.

JESSYE NORMAN, soprano, with pianist Phillip Moll. Schubert, Wagner, Duparc, Satie. Carnegie Hall at 8. $8-$10.

CHAMBER MUSIC SOCIETY—See 11/21.

ARNOLD STEINHARDT, violinist/**VICTOR STEINHARDT,** pianist. Beethoven, Janacek, Franck. Merkin Concert Hall at 8, $10.

JULIAN BREAM, guitarist. Weiss, Sor, Mompou, Tippett, Villa-Lobos, Granados. Town Hall at 8. $10-$15.

YUVAL WALDMAN, violinist, with pianist Cathy Waldman. Cowell, Brahms, Telemann, Newman (world premiere), Dvorak, Ravel. 92nd Street Y at 8. $7-$9.50.

BEACON BRASS QUINTET—(N.Y. debut). Strauss, Brade, Farnaby, Bach, Ewald, Scheidt, Debussy, Svoboda (world premiere). Carnegie Recital Hall at 8. $7.

GROUP FOR CONTEMPORARY MUSIC—"An Evening of New Composers and Premieres," with works by Barker, Feigin, Kernis, Lieberman, Ness. Symphony Space at 8. $5.

LYNN HAESELER, pianist. Albeniz, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOHN SHAW & ASSEMBLAGE, with Candido. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $4.

AUREUS QUARTET, with Doris Holloway at the *piano. "Chauvinists' Delight," a "program of ballads,* show tunes, and humorous spoofs saluting the diversions and delights of women." Manhattan Savings Bank, 186 E. 86th St., at 8. Free.

MUSIC LIVE!—*Political rock, salsa, and open jamming.* Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

ENGLEBERT HUMPERDINCK—See 11/21.

Wednesday, November 23

NEW YORK PHILHARMONIC, Andrew Davis conductor; violinist Cho-Liang Lin. Mercure's *Triptych;* Sibelius's Violin Concerto; Nielsen's Symphony No. 5. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Wed. only, 9:45 a.m., $3.

DON MCLEAN, folk-pop music. With the Jordanaires. Carnegie Hall at 8. $10.50-$15.

ANDREW BURNS, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

PETER "SNAKE HIPS" DEAN, jazz singer. St. Peter's Church Living Room, Lexington Ave. and 54th St. (935-2200), at 12:30. Take lunch.

LEE KOHLENBERG JR., organist. Bach, Howells, Reger, Wyton. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

ENGLEBERT HUMPERDINCK—See 11/21.

Thursday, November 24

JAMES R. LAWSON, carillonneur. Thanksgiving recital, music by Bach, Buchanan, folk songs, and spirituals, also Thanksgiving hymns. Riverside Church, the Drive at 122nd St., at noon. Free.

BARGEMUSIC RESIDENT MUSICIANS—Beethoven's "Archduke" Trio, Mendelssohn's Trio in C. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, November 25

ELLA FITZGERALD/OSCAR PETERSON/COUNT BASIE, with Joe Pass. Avery Fisher Hall at 7 and 10:30. $15-$35.

NEW YORK PHILHARMONIC—See 11/23. Today, at 2.

THE KINKS, with Huey Lewis and The News. Madison Square Garden at 8. $11.50, $13.50.

SOUTH AMERICAN & ANDES FESTIVAL—Songs and dances of Argentina, Colombia, Chile, Peru, Bolivia, and other lands, with costumed performers. Carnegie Hall at 8. $10.50-$14.50.

JAIME PAZ WEISENBLUM, violinist. Carnegie Recital Hall at 8.

BEST OF CENTERFOLD—10th birthday spectacular. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

WELSH MALE CHOIR OF SOUTH WALES—(N.Y. debut). A 500-voice group, Alun John conductor, with organist Huw Tregelles Williams. Traditional Welsh choruses and works by Wagner, Mozart, Romberg, Grieg, Sullivan, Verdi. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 8. (690-2977). $8, $15.

GEORGE KEHLER, pianist. Lincoln Center Library at 4. Free.

SUNZO ONO & QUARTER MOON—Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $5.

DAINA & THE TRIBE, with Jeremy Steig, Bill Washer, Kamal Zabir. Soundscape, 500 W. 52nd St. (581-7032), at 9. $7.

MARDI MCSULLEA, flutist/**SYLVIA KOWALACZUK,** harpist. Hovhannes, Mandelbaum, Persichetti, Ibert, Rossini, Donizetti, Ravel. Galleria, 115 E. 57th St., at 12:30. Free.

ENGLEBERT HUMPERDINCK—See 11/21.

Saturday, November 26

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor, trumpeter Maurice Andre, violinist Syoko Aki. Albinoni's Trumpet Concerto in B-flat; Telemann's Sonata for Trumpet in D; Vivaldi's Concerto Grosso; J.C. Bach's Sinfonia, Op. 9, No. 2. 92nd Street Y at 8. $13-$16.50.

NEW YORK PHILHARMONIC—See 11/23.

PETE SEEGER, folk singer, with Jane Sapp. Sign language by Shirley Childress Johnson. Carnegie Hall at 8. $7.50-$10.50.

THE BAND, with Levon Helm, Rick Danko, Richard Manuel, Garth Hudson, the Cate Brothers. Beacon Theater, Broadway and 74th St. (874-1717), at 8. $14.

BRUCE WOLOSOFF, pianist. Busoni *Elegies;* Chopin Ballades 1 and 2; Debussy *Preludes,* Book I. Merkin Concert Hall at 8. $7.

AGUSTIN ANIEVAS, pianist. Mendelssohn, Beethoven, Rachmaninoff, Brahms. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 1:30. Free.

GEORGE KEHLER, pianist. Carnegie Recital Hall at 8:30.

RICHARD HOROWITZ/SUSSAN DEIHIM—New music for synthesizer, nai (reed flute), vocals, and percussion. Alternative Museum, 17 White St. (966-4444), at 8. $6.

DANIEL PONCE AND SON JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

DAVID FROST, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LIESEL SOLEY, pianist. Lincoln Center Library at 2:30. Free.

JAMES R. LAWSON, carillonneur. Music to commemorate the departure of the British troops from New York, 200 years ago. Riverside Church, the Drive at 122nd St., at noon. Free.

GEORGE COLEMAN, with Jamil Nasser, Harold Mabern, Frank Gant. Jazz Center of New York, 380 Lafayette St. (924-5026), at 8. $5.

ENGLEBERT HUMPERDINCK—See 11/21. Tonight, at 6 and 10.

MARK REYNOLDS/KATHEN COWAN—Strings and voice. 18th- and 19th-century music by the fireside, at Boscobel, the mansion in Garrison-on-Hudson, N.Y. At 1, 2, and 3. Mansion open 9:30-4; admission $4, children $2.

PRO ARTE CHAMBER SINGERS, Arthur Sjögren conductor. International holiday songs and carols. Aldrich Museum, Ridgefield, Conn. (203-438-4519), at 8:30. $7.

Sunday, November 27

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; pianist Anne-Marie McDermott. Mussorgsky's *Night on Bald*

Mountain (N.Y. premiere of original version); Beethoven's Piano Concerto No. 2; Dvorak's Symphony No. 7. Carnegie Hall at 3. Free (phone 581-5933).

IDIL BIRET, pianist. Stravinsky's Piano Sonata in F-sharp minor, also works by Mendelssohn, Ravel, Liszt-Schubert, and Godowsky-Strauss. Alice Tully Hall at 8. $8, $10.

BARBARA HENDRICKS, soprano. Schubert, Wolf, Debussy, Poulenc. Alice Tully Hall at 3. $10.

MARTIN MUMELTER, violinist, with pianist Norbert Riccabona. (N.Y. debut). Ives, Krenek, Urbanner, Mozart. Merkin Concert Hall at 8. $7.50.

RODNEY HARDESTY, countertenor. Baroque and contemporary works, including a N.Y. premiere by Pinkham. Merkin Concert Hall at 3. $7.

Y CHAMBER SYMPHONY—See 11/26. Today at 3.

GREEK VARIETY SHOW—Avery Fisher Hall at 7:30. $25.

JOSEPH PORRELLO, tenor, with composer-pianists Gerald Ginsburg and Myron Fink, pianist Kenneth Merrill. Menotti, Rorem, Fink, Ginsburg. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BRUCE SMITH PERCUSSION, plus jazz ensemble. Introduction to percussion and the rhythms of jazz. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. $3.

CARMEN CZERNIK, classical pianist. Citicorp Market at noon. Free.

RIKI AYALA & PUERTO RICO/NEW YORK.—Jazz. Taller LatinoAmericano, 19 W. 21st St. (255-7155), at 8. $3.

RALPH DORSEY ENSEMBLE—Jazz Center of New York, 380 Lafayette St. (924-5026), at 3. $5.

BARGEMUSIC RESIDENT MUSICIANS—See 11/24. Today at 4.

ENGLEBERT HUMPERDINCK—See 11/21. Tonight, at 3 and 7.

MARK REYNOLDS/KATHEN COWAN—See 11/26.

WILLIAM BLACK, pianist. Preludes and fugues by Bach, Mendelssohn, Franck, Diamond. Hammond Museum, N. Salem, N.Y. (914-669-5135), at 3. $10.

CONCERTS IN CHURCHES—Folger Consort, in "A Medieval Tapestry." Corpus Christi, 121st St. between Broadway and Amsterdam Ave., at 3. $7... West Side Madrigalists, in "Christmas in New York," a costumed presentation of nostalgic favorites. Chapel, First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 7:30. $6... Bach Vespers, with choir, orchestra, soloists, Frederick Grimes director and organist, with organist William Hays. Cantata 62 and *Fantasy* in G. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering... Choir and soloists, James Litton director. Procession of carols for Advent. St. Bartholomew's, Park Ave. and 51st St., at 4... St. Peter's, Lexington Ave. and 54th St., at 5: Jazz Vespers, with the Frank Foster Band; offering. At 7: Elise Wood and John Hicks; $3.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THROUGH 4/21—$12-$75. Mon., 11/21, at 8: Verdi's *Ernani,* Levine conducting; with Mitchell, Pavarotti, Milnes, Raimondi. 11/22 at 8: Mozart's *Don Giovanni,* Tate conducting; with Castro-Alberty, Neblett, Morris, Plishka, Gösta Winbergh (debut), Battle, Boesch, Macurdy. 11/23 at 8: Verdi's *La Traviata,* Pritchard conducting; with Te Kanawa, Raffanti, MacNeil. 11/24 at 8: *Ernani;* same as 11/21. 11/25 at 8: Poulenc's *Dialogues of the Carmelites,* Rosenthal conducting; with von Stade, Meier, Norden, Dunn, Cornell, Lewis, Hines. 11/26 at 2: *Don Giovanni;* same as 11/22. 11/26 at 8: *La Traviata;* same as 11/23, except Rosario Andrade (debut) for Te Kanawa.

Other

VICTORY OVER THE SUN, by Mikhail Matiushin, with text by Aleksei Kruchenykh, prologue by Velimir Khlebnikov. Re-creation of the "first Russian cubo-futurist opera," an avant-garde collaboration first produced in 1913. Stage and costume designs by Kazimir Malevich; directed by Robert Benedetti. "Next Wave," at BAM. 11/25, 26 at 7 and 9; 11/27 at 2 and 7. $8, $12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 11/23-12/4: Lehar's *The Merry Widow.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Note: also 11/25 at 2. Wed. and Thurs., $8-$13; Fri.-Sun., $8-$13.50.

AIDA, by Verdi. Amato Opera Theater, 319 Bowery at 2nd St. (228-8200). 11/26, 12/3, at 7:30; 11/27, 12/4 at 2:30. $8.

THE BARBER OF SEVILLE, by Rossini. Staged version, in English, by the Brooklyn Opera Society, Michael Feldman conducting. The acting is by life-size puppets, created by Amy Trompetter; voices of Allan Glassman, Alteouise DeVaughn. Gershwin Theater, Brooklyn College, 11/22 at 8 (834-8794). $5-$15.

MADAMA BUTTERFLY, by Puccini. A staged production by the Regina Opera Theatre, Alejandro Guzman conducting. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555). 11/26, 12/3 at 8; 11/27, 12/4 at 4. $6.

DONA FRANCISQUITA, a Spanish zarzuela. Repertorio Espanol, 138 E. 27th St. (889-2850). 11/26, 12/17, 18 at 8; 11/27 at 3; 12/4, 11 at 7. $12.

ANDREA CHENIER, by Giordano. Staged version by the Opera Stage of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 11/27 at 7:30. $4.

Dance

New York City Ballet
At State Theater, Lincoln Center

THRU 2/19/84—$3-$30. 11/22 at 8: *Raymonda Variations, Duo Concertant, Other Dances, Symphony in Three Movements.* 11/23 at 8: *Jewels.* 11/24 at 8: *Ballet d'Isoline, Episodes, The Concert.* 11/25 at 8: *Symphony in Three Movements, Calcium Light Night, Other Dances, Glass Pieces.* 11/26 at 2: *Concerto Barocco, Calcium Light Night, Duo Concertant, Symphony in C.* 11/26 at 8: *Concerto Barocco, I'm Old Fashioned, The Concert.* 11/27 at 1: *Ballet d'Isoline, Episodes, Glass Pieces.* 11/27 at 8: *Jewels.* 12/1-31, the annual performances of *The Nutcracker.*

Alvin Ailey American Dance Theater
At City Center

11/30 **THRU** 12/18—$5-$30. 11/30 at 7:30 (gala benefit—call 921-8977): A Tribute to 25 Years of the Alvin Ailey American Dance Theater, with a world premiere and excerpts from *Revelations* danced by illustrious alumni. 12/1 at 8: *Landscape, Portrait of Billie, Love Songs, The Stack-Up.* 12/2 at 8: *Streams, Fever Swamp, Pas de Duke, Blueshift.* 12/3 at 2: *Night Creature, To Jose Clemente Orozco, Fontessa and Friends, Precipice Solo, Revelations.* 12/3 at 8: Ailey premiere, *The Time Before the Time After, Portrait of Billie, Love Songs, The Stack-Up.* 12/4 at 2: *Landscape, Phases, Cry, Revelations.* 12/4 at 7:30, Ailey premiere, *Pigs and Fishes, Pas de Duke, Concerto in F.*

Other

BALLET FOLKLORICO OF MEXICO—Fifty-five dancers, singers, and musicians at every performance with classics and new ballets. City Center 11/22-27. 11/22 at 7; 11/23 at 8; 11/25, 26 at 2 and 8; 11/27 at 3. No performance 11/24. $5-$25.

CHOREOGRAPHERS SHOWCASE—Works by two new Hispanic choreographers, Viveca Vazquez and Damelia Mujica, plus other works by four other newcomers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/22, 29, at 8. $6.

DIANE FRANK AND DEBORAH RILEY—*Let Her,* to music by Linda Fisher. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/21 at 8. $7.

ALAN GOOD'S THREE DANCES—*Amazing Bird of Champtown, Agrippa,* and *Solo.* Merce Cunningham Dance Studio, 55 Bethune St., 11th floor (924-0077). 11/27, 28 at 8:30. $4.

THE MAGIC NUTCRACKER—Balletfore in a 75-minute version. Theater of the Riverside Church, the Drive at 120th St. (864-2929), 11/26 at 2, 11/27 at 2 and 7. $6.

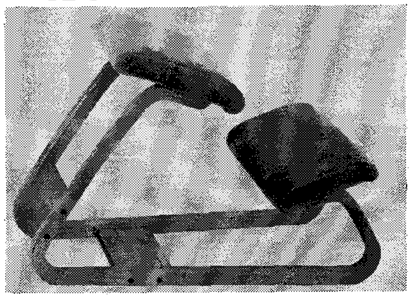
XXY DANCE/MUSIC, with choreographers Cyndi Lee and Mary Ellen Strom. Premiere of *State of the Heart,* with music by Pierce Turner, an evening-length work for dancers, musicians and a shouting-tonal choir. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 11/25, 26, 28 at 8, 11/27 at 3. $7.

J. HARUNA KIMURA—Japanese classical stage dancing. New York Botanical Garden, Bronx (220-8700). 11/27 at 2 and 4. Garden admission $2.50, children 75 cents.

NEXT WAVE FESTIVAL—Israeli dancer/choreographer Rina Schenfeld performs an evening of solo works. *Threads, Silk,* and *Sticks.* BAM. 11/23, 25, 26 at 8, 11/27 at 2. $8. Note: see also Opera, above.

RIVERSIDE DANCE FESTIVAL—11/23, 25, 26 at 8: Anna Sokolow's Players' Project, with a revival of her masterwork *Rooms,* to a score of Kenyon Hopkins. Also a premiere to Gershwin music, and *Ragtime.* Theater of the Riverside Church, 120th St. & the Drive (864-2929). $6.

STUDIO-MUSE/MICKI GOODMAN AND WILLIAM SCHIMMEL—*Soft Core, The Mind and Itself, Spanish Suite, Five Portraits,* and *Rock Suite.* The Open Eye, 316 E. 88th (876-0827). 11/20, 21 at 8. $7.



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OTHER EVENTS

Happenings

HOLIDAY-WEEK DIVERSIONS — Foremost comes Macy's annual three-hour Thanksgiving Day Parade, this year 11/24. Among the floats will be a new one, Great American Dog, and the newest airborne creature will be a Yogi Bear balloon. A dozen marching bands, several performing clowns and comics, and such familiar dears as Snoopy, Kermit, and Woody Woodpecker. It all starts at 9 a.m., at C.P.W. and 77th St., wends its way down to Columbus Circle and then south on Broadway to the Herald Square store. Guess who'll be waiting there with his reindeer, to usher in the BIG holiday season... Earlier in the week, a Thanksgiving celebration given by the Yorkville Catholic-Jewish Council is open to everyone, with religious participants from those faiths as well as Protestant and Greek Orthodox groups. Date is 11/22, at Temple Shaaray Tefila, 250 E. 79th St., beginning at 8 with a candlelight procession. Liturgical and secular music, readings and remembrances of the day, followed by refreshments and a friendly hour. Admission is free... 11/25, 26, 27, 10-4, the bicentennial of the British evacuation from the city will occasion the gala at Fraunces Tavern Museum, 54 Pearl St. A fife-and-drum corps, a fiddler, and the First Great Traveling Carnival in a performance harking back to 1775—all in costume—will entertain during the three-day event. Free.

"THE MAGNIFICENT CHRISTMAS SPECTACULAR" — Radio City Music Hall's annual holiday show continues through 1/4. The Nativity scene, the lighting of the menorah for Hanukkah, the Rockettes and their "Parade of the Wooden Soldiers," "The Nutcracker" ballet, and lots more music, dance, and vignettes. Sixth Ave. and 50th St. (757-3100), performances at varying times; $15.50-$18.50, with children less at some.

SPECIAL EXHIBITS FOR SPECIAL INTERESTS — A two-part show puts on display and sale the work of artisans from around the Northeast—the Uptown and Downtown Crafts Festival, 11/25-27. 225 different exhibits of blown glass, jewelry, handbound books, toys, stoneware, leather, porcelain, wood, plus quilts and designer clothing—gift items galore. The sale sites—Universalist Church, C.P.W. and 76th St.: Fri., noon-7; Sat. and Sun., 10-7. Loeb Student Center, 4th St. and La Guardia Pl.: Fri. noon-9; Sat. 10-9; Sun. 10-8. $2 admission good both places, so look in on each... The Brooklyn Cat Fanciers do come up with some winners—and not only at the end of their annual show. This year's has to be the owl-like pussycat called the Scottish Fold, with its round head and folded-back ears. To see is to fall in love. They'll all be at the Championship and Household Pet Cat Show, 11/27, 9:30-6:30, at St. Finbar's Social Center, 138 Bay 20th St., Bensonhurst, Brooklyn. $2; children under 12 and seniors, $1.50 (441-4465)... The Custom Car, Rod, Van, Bike, and 4-Wheel Drive Show brings together more than 300 fancy, shiny, unbelievable vehicles, some even indescribable. At the Coliseum, Columbus Circle, 11/25, noon-11; 11/26, 11-11; 11/27, 11-10. $7 admission, children 6-12 $3.50. Check out the Autocar with 18 wheels and bunk beds... The Whole Life Expo will be at the Hotel Penta, Seventh Ave. and 33rd St., 11/25-27. This is the international health exposition that spotlights world health from the individual and family to whole nations and on to all people, with emphasis on preventive care and holistic healing. Speakers, panels, exhibitions, and films. From 11:30 a.m. Fri.; 8:30 Sat. Sun. $7.50 for a day, $12.50 for two, $16.50 for all three days (741-7259).

THE BIG APPLE CIRCUS — 11/25-1/1. Back in time for the holiday period, in its tent at Lincoln Center, with trapeze and high-wire acts, clowns galore, animal trainers, balancing acts, acrobats, and more. $6-$20. Performances these opening days: 11/25-27, 1 and 4; 11/28, 7:30; 11/29-12/2, 11 a.m. and 7:30 p.m.

DICKENS IN QUEENS — "A Christmas Carol," in a new musical adaptation for the stage, pops into Queens College's Colden Center for a once-only performance 11/26 at 2. 35 actors, singers, and musicians interweave the Dickens tale with holiday carols. Tickets: $8-$10 (793-8080).

IN A NATURAL MOOD — The Brooklyn Botanic Garden's holiday arts and crafts show, 11/26 and 27, 11-4. But there's a catch—it's at the Garden's Research Center, West Orchard School, Granite Rd. and Route 133, Chappaqua, N.Y. 60 carefully chosen artisans will exhibit and sell, everything from stained glass and pottery to fabric sculptures and watercolors. Free... Kiku-Ka Ten, the miniature bonsai-style chrysanthemums, will be on view through 11/27 at the N.Y. Botanical Garden in the Bronx. You can see ikebana samples here too, and if you go Sun. at 2 or 4, you can see some Japanese classical dance. $2.50, or 75 cents for children. Free Wed.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the South Street area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour, 10 a.m.-10 p.m. Mon.-Sat., noon-8 Sun. $4, children under 12 $2.50.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GEOLOGY OF INWOOD HILL PARK, with the park's friends and Bruce Einsohn. 11/27 at 1, meet at flagpole, near Isham St. entrance, a block north of 207th St. $1.

HARLEM, YOUR WAY!—Tours Unlimited (866-6997). "Lunch in Harlem" tour includes lunch at a Harlem church and visits to Morris-Jumel Mansion, the Studio Museum, the Liberation Bookstore, and more. 11/26, 12/3, 11 a.m.-3 p.m. $30... "Sights and Sounds Tour" includes stops at a church and a brownstone, also the mansion and the museum. 11/27, noon-3. $25. Buses from and back to 96th St. and Columbus Ave.

TOURS WITH THE 92ND STREET Y—Pre-register for all of these (427-6000, ext. 179). 11/27, a walking tour of "ethnic Elmhurst," at 11 a.m. $7... 11/27 at 1: By bus, a nostalgic "old-neighborhood" look at Crown Heights, with Judah Gribetz. $16.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

HARLEM GOSPEL AND ART—Holidays in New York (765-2515). 11/27 at 10:15. $8. Phone for meeting place.

MILLIONAIRES' ROW, Part II, "The Mighty Tycoons." A New York Walk-About (582-8083 weekdays; 914-834-5388 weekends, evenings). 11/27 at 11 or 2, meet SE corner of Fifth Ave. and 78th St. $4.

NATURE WALKS—At Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000): a Woodland walk, 11/26 at 10 a.m. $1. A Wetland walk, 11/27 at 1. $1... A conifer walk at Wave Hill, 249th St. and Independence Ave., Riverdale (549-2055). 11/27, at 2. Free with garden admission.

URBAN PARK RANGERS, tours and workshops. Free unless noted. Bronx: 11/26, children, 6-12, meet at 1, Crotona Boathouse, Crotona Park off Crotona Park East between Charlotte St. and Suburban Pl., for a workshop on how to plan a park. 11/27 at 1, meet at Van Cortlandt Park Visitors' Center, Broadway and 242nd St., for a session on how "nothing lasts forever"... Manhattan (397-3091): 11/26 at 1, walk through Inwood Hill Forest and learn about the Indians. Meet at flagpole, near Isham St. entrance, a block north of 207th St. 11/27 at 2, meet at the Dairy, Central Park, 64th St. west of the Zoo, for orienteering in the park's north end.

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 11/27, Manhattan. $15. Phone 777-5658 for meeting place and time.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. 11/26, L.I. North Shore. 11/27, Central Westchester. Country Cycling Tours, 167 W. 83rd St. (874-5151). $23 with your own bike; otherwise, $38.

SOUTH STREET SEAPORT MUSEUM, tours of ships and buildings. Every hour on the hour, daily from 10 a.m.; last tours at 5. $5, children $3; includes both ships and restored buildings. Also daily schedule of events and programs. Tickets, information at admission center, Fulton and Water Sts. (669-9400).

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 11/25, Central Park. 11/26, Riverside Park. 11/27, Alley Pond Marsh, Queens. (291-6825 for meeting places.) $15.

Sports

FOOTBALL—**Giants,** at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. Next home game, 12/4 at 1, vs. St. Louis... **Jets,** at Shea Stadium, Flushing (421-6600). $13-$14. 11/27 at 1, vs. New England.

HOCKEY—**N.Y. Rangers,** Madison Square Garden (563-8036), $7-$18. 11/23 at 7:30, vs. Buffalo. 11/28 at 7:30, vs. Vancouver... **N.Y. Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 11/22 at 8:05, vs. Quebec. 11/26 at 7:05, vs. Chicago.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 11/22 at 8, vs. Boston. 11/26 at 7:30, vs. Cleveland.

MADISON SQUARE GARDEN—(564-4400). 11/21 at 8, all-star wrestling; $6-$11. 11/25 at 7:30, Felt Forum, all-star boxing; $10, $15.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$11. 11/25 at 8:05, vs. Wichita.

RUGBY—Men's and women's teams competing in 26th annual 7's tournament. 50 teams from Eastern Seaboard. 11/26, from 9 a.m. Free. At Randalls Island. 548-2929.

Children

HANSEL AND GRETEL—Papageno Puppet Theater in a musical version. West Side YMCA, 5 W. 63rd St. (877-4852). Sun. at 1 and 2. $2.50.

THE CHRISTMAS CAPER, a musical fantasy. Princess Theater, Broadway and 48th St. (586-3903). 11/23-12/31. 11/23 at 7:30; 11/24 at 1; 11/25 at 2 and 7:30; 11/26 at 11, 2, and 7:30; 11/27 at 11, 2, and 6:30. $18-$23.

BOOKS OF WONDER, the shop at 464 Hudson St., at Barrow St. (989-3270), will host a book-signing with Hilary Knight, illustrator of "Eloise" and "Owl and the Pussycat." Take your old copies, or pick up a new one. 11/26, 1-3. Free.

LITTLE PEOPLE'S THEATRE COMPANY—"Wilbur the Christmas Mouse," Sat. and Sun. at 1:30, and "Pinocchio's Christmas Journey," Sat. and Sun. at 3, thru 1/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

MAGIC GARDEN HOLIDAY SHOW, with Carol and Paula, Sherlock, Flapper, and friends. New Dorp High School, 565 New Dorp Lane, S.I. (462-3525). 11/27 at 10:30, 1, 3:30. $6.

SILVERBEARD, an original play. At TenTen Theater, Park Avenue Christian Church, at 85th St. (288-3246). 11/25, 27, 12/4, 11 at 1:30; 11/26, 12/10 at 12:30 and 3; 12/3 at 11:30 a.m. $3; adults $4.50.

ICE MAIDEN—The Andersen tale in ballet form, by Joffrey Ballet Center Concert Group, hosted by ventriloquist Todd Stockman. Brooklyn College, near Flatbush and Nostrand Aves. (462-3525). 11/27 at 1. $5.

BLOOMINGDALE'S—Gary Willner and Mark Sganga, ventriloquist-singer and guitarist-singer, will entertain between noon and 3 at the Lexington Ave. store, 11/27. Free.

INDIAN DAY—Stories around a campfire, Indian dances, crafts, snacks, and a trail walk. Alley Pond Environmental Center, 228-06 Northern Blvd. Douglaston, Queens (229-4000). 11/26, 1-3. $3. Preregister.

HERE IN THE WOOD, a new musical by Gotham City Repertory Co. At West Farms Public Library, Honeywell Ave., Bronx. 11/22 at 3:30. Free.

BEAUTY AND THE BEAST—Puppet Folk Theatre Co., Hudson St. Playhouse, 53 Hudson, 3 blocks north of Chambers (966-7002). 11/26 at 2 and 4. $2.50; adults, $4. Also puppet workshops.

OTHER EVENTS

PUSS-IN-BOOTS, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 11/27 at 2. $2.50. Reservations a must.

THE TRIP, a new musical by Anthony Stein and Stephen Schwartz, based on the book by Ezra Jack Keats. First ACT Theater, 37 W. 65th St. (873-6400). Fri. at 7, Sat. and Sun. at 2 and 4. $7. Note: 11/25 at 4, performance includes an un-Halloween costume party, with refreshments. $7.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

A TRIBUTE TO BURR TILLSTROM, and of course, to Kukla, Fran, and Ollie... and Beulah Witch, Cecil Bill, Fletcher Rabbit, and everybody. To 1/7, at the Museum of Broadcasting, 1 E. 53rd St. (752-4690). Excerpts from the TV programs. $3, $1.50 children under 13, $2 for students.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 11/26 at 1:30: Donna Rose puppets in "Penelope Pilgrim and Topsy Turvey Turkey." $2.50... Please Touch demonstration follows at 2:40; $1... 11/27 at 3: Percussion Plus, and "Introduction to Percussion and the Rhythms of Jazz." $3.

THE SORCERER'S APPRENTICE—The Puppetworks, Inc., in a "wild farce," to Dukas's music, with hand-carved puppets. Old First Church, 729 Carroll St., Brooklyn (638-5725). Sun. at 1. $3.50. Reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 11/27 at 1:30, "The Holiday Funny Magic Show." $3.50.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7... Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30 (except Thanksgiving), stories in English and Spanish. 11/22 at 3:30, a workshop for ages 8-12; make your own pin-on buttons.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye: The Kingdom of Dragons." Sun. at 1, "The Empire Laughs Back." Sat. and Sun. at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations a must; all adults must be with a child).

JACK AND THE BEANSTALK—Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 11/25-27 at 1 and 3:30. $3.50.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum... **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekdays $2, weekends $3; adults, $1 and $2. Special exhibit: Children's Hands in Harlem, paintings by schoolchildren, thru 11/30. Also Shoebox City. Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. 11/25: at 1:30 and 3, corn-husk dolls, a workshop for ages 8-12; at 2:30 and 3:30, fossil-casting workshops; seed-collage workshop for ages 4-8, at 1:30 and 3; at 2:30 and 3:30, create marbelized papers for book covers and stationery... 11/26, 27 at 3, corn-husk-doll workshops.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Thru 12/2, exhibition of book illustrations from Bohem Press, Zurich... Storytime every Sat. and Sun. at 3 and 4... 11/26 at 1:30, doll designer Sheila Kwartler will introduce you to "Clara." Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 11/25 at 1:30: Peter Griggs and Iris Brooks perform on and discuss homemade instruments. 11/26, 27 at 1:30: Film, "The Velveteen Rabbit," followed by workshop to create animals from socks (take one of your old ones).

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TELEVISION

Daytime, Nov. 23-25 and 28-29

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Wed/**Movie:** Anna To The Infinite Power
Thu/Portrait Of A Teenage Shoplifter
Fri/Do Me A Favor. . .Don't Vote For My Mom
S Thu/Run Rebecca, Run!

6:10
H Mon/**Movie:** Anna To The Infinite Power

6:15
S Mon/Faerie Tale Theatre

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Jetsons
H Tue/Portrait Of A Teenage Shoplifter
S Fri/Thunderbirds: 2086

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Superfriends
H Thu/**Movie:** Superman II
Fri/Adventure Of Sherlock Hound
S Wed/Benji Takes A Dive
Tue/The Wild Pony

7:30
5 Bugs & Porky
11 Scooby Doo
H Fri/Video Jukebox
Tue/**Movie:** Enigma
S Wed/**Movie:** To Race The Wind
Thu/**Movie:** The Chosen
Mon/Treasures Of The Snow

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie:** Modern Problems
Fri/**Movie:** Honkytonk Man
Mon/The Last Unicorn
S Fri/Faerie Tale Theatre

8:30
5 Wed,Thu,Mon,Tue/ Flintstones
Fri/**Movie:** Chitty Chitty Bang Bang (1968). Dick Van Dyke.
9 Straight Talk
11 Tom & Jerry
S Tue/Mark Twain Theatre

9:00
2 Wed,Fri,Mon,Tue/Tic Tac Dough
Thu/All-American Thanksgiving Day Parade
4 Wed,Fri,Mon,Tue/ Donahue
Thu/Macy's Thanksgiving Day Parade
5 I Love Lucy
7 Morning Show
11 Wed,Fri,Mon,Tue/ Great Space Coaster
Thu/PSAL High School Football
S Fri/Aerobicise

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Wed/Fraggle Rock
Thu,Mon/Coming Attractions
Tue/Video Jukebox
S Wed,Mon/Aerobicise
Fri/**Movie:** The Fastest Gun Alive

10:00
2 Wed,Mon,Tue/ $25,000 Pyramid
Fri/Price Is Right
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 Wed,Fri,Mon/Civic *Programming*
Thu/High School Football
H Wed/**Movie:** Dragonslayer
Thu/**Movie:** Rocky III
Fri/**Movie:** Still Of The Night
Mon/**Movie:** Megaforce
Tue/**Movie:** The Killing Of Randy Webster
S Wed/**Movie:** Edge Of The City
Thu/**Movie:** The Secret Life Of Walter Mitty
Fri/**Movie:** Conspirator
Tue/**Movie:** The Horizontal Lieutenant
W Wed/**Movie:** Making Love
Thu,Tue/**Movie:** Adventures Of The Wilderness Family
Fri/**Movie:** Full Moon High
Mon/A Punt, A Pass And A Prayer

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Magic Garden

11:00
2 Wed,Thu,Mon,Tue/ Price Is Right
Fri/**Special:** Beauty And The Beast. Animated.
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Bonanza
11 Richard Simmons

11:30
4 Dream House
7 Loving
11 I Dream Of Jeannie
H Fri/Consumer Reports
S Wed/Faerie Tale Theatre
Fri/Making Of Raiders Of The Lost Ark

12 **NOON**
2 Wed,Mon,Tue/ Tattletales
Thu/**Special:** The Great Bear Scare. Animated.
Fri/Kidsworld
4 Wed,Fri,Mon,Tue/Go
Thu/NFL '83
5 Midday
7 Family Feud
9 11 News
H Wed/Video Jukebox
Thu/**Movie:** Right Of Way
Fri/**Movie:** Enigma
Mon/Flashback: Wall Street Crash
Tue/Men's Gymnastics
S Thu/**Movie:** The Adventures Of The Wilderness Family
Mon/**Movie:** The Chosen
Tue/**Movie:** Love At First Bite
W Public Affairs

12:30
2 Wed,Mon,Tue/Young And The Restless
Thu/**Special:** The Legend Of Hiawatha. Animated.
Fri/**Special:** Romeo and Juliet On Ice. Dorothy Hamill.
4 Wed,Fri,Mon,Tue/ Search For Tomorrow
Thu/**Football:** Pittsburg Steelers Vs. Detroit Lions
7 Ryan's Hope
11 Wed/**Movie:** Escape From Zahrain (1962). Yul Brynner, Sal Mineo.
Thu/News
Fri/**Movie:** Superbug: The Wild One (1977). Richard Lynn, Constance Siech.
Mon/**Movie:** The Children's Hour (1962). Audrey Hepburn, Shirley MacLaine.
Tue/**Movie:** The Mountain (1956). Spencer Tracy.
H Wed/**Movie:** The Killing Of Randy Webster
S Wed/**Movie:** Still Of The Night
Fri/**Movie:** Superman II

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** The Day Time Ended (1980). Jim Davis.
Thu/**Movie:** King Kong (1933). Bruce Cabot, Fay Wray.
Fri/**Movie:** King Kong Vs. Godzilla (1963). Michael Keith.
Mon/**Movie:** Come Spy With Me (1967). Troy Donahue.
Tue/**Movie:** The Spy Killer (1969). Robert Horton, Jill St. John.
11 Thu/**Movie:** The Adventures Of Tom Sawyer (1938). Tommy Kelly, Jackie Moran.
H Mon/Consumer Reports
Tue/**Movie:** Still Of The Night
W Wed/**Movie:** An Officer And A Gentleman
Thu/A Thanksgiving Tale
Fri/Aladdin And His Magic Lamp
Mon/**Movie:** Buddy, Buddy
Tue/Let The Good Times Roll

1:30
2 Wed,Mon,Tue/As The World Turns
Thu/**Special:** Secret Agent Boy
Fri/**Football:** Alabama Vs. Boston College
H Mon/**Movie:** Honkytonk Man
W Thu/**Movie:** They All Laughed

2:00
4 Another World
5 News
7 Wed,Fri,Mon,Tue/ One Life To Live
Thu/Edge Of Night
H Thu/**Movie:** The Chosen
Fri/**Movie:** Klondike Fever
S Thu/A Thanksgiving Tale
Mon/Aerobicise
Tue/**Movie:** Adventures Of The Wilderness Family
W Tue/**Movie:** La Vie Continue

2:05
S Wed/Aerobicise

2:15
5 Popeye

2:30
2 Wed,Fri,Mon,Tue/ Capitol
Thu/**Special:** Dirkham Detective Agency
7 Fri/**Football:** Army Vs. Navy
9 Wed,Mon,Tue/In Search Of
11 Tom & Jerry
H Wed/**Movie:** Gallipoli
Tue/**Movie:** Enigma
S Wed/**Movie:** The Gambler
Thu/**Movie:** The Chosen
Mon/Dean Martin
W Fri/**Movie:** They Got Me Covered

2:40
9 Fri/**Movie:** Godzilla Vs. Megalon (1976). Katsuhiko Sasaki.

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Wed,Mon,Tue/Family
Thu/**Movie:** Son Of Kong (1933). Helen Mack.
11 Superfriends
S Fri/**Movie:** The Shootist
W Mon/**Movie:** They All Laughed

3:05
W Wed/Alice In Wonderland

3:30
2 Thu/**Football:** Dallas Cowboys Vs. St. Louis Cardinals
5 Woody & Bugs
11 Scooby Doo
H Mon/Coming Attractions
S Mon/Benji Takes A Dive
W Thu/**Movie:** I Ought To Be In Pictures

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** King Kong Escapes (1968). Linda Miller
Mon/**Movie:** Tobruk (1967). Rock Hudson.
Tue/**Movie:** Taras Bulba (1962). Yul Brynner, Tony Curtis.
11 Pink Panther
13 Wed-Fri/Sesame Street (cc)
H Thu/Pat Benatar
Fri/Adventure Of Sherlock Hound
Mon/**Movie:** Anna To The Infinite Power
S Mon/Treasures Of The Snow
W Tue/Aladdin And His Magic Lamp

4:05
S Wed/**Movie:** To Race The Wind

4:15
9 Thu/**Movie:** Mighty Joe Young (1949). Terry Moore.

4:20
9 Fri/**Movie:** Godzilla Vs. The Smog Monster (1972). Akira Yamauchi.

4:30
4 People's Court
5 What's Happening
7 Eyewitness Extra
11 Happy Days Again
H Wed/Fraggle Rock
Fri/Do Me A Favor. . .Don't Vote For My Mom!
Tue/Portrait Of A Teenage Shoplifter
S Thu/**Movie:** Gizmo
Tue/Mark Twain Theatre
W Wed/**Movie:** La Vie Continue
Fri/**Movie:** The Secret Life Of Walter Mitty

4:45
13 Mon,Tue/Mister Rogers

5:00
2 4 7 News
5 One Day At A Time
11 Little House On The Prairie
13 Wed-Fri/Mister Rogers
H Wed/**Movie:** Modern Problems
Thu/**Movie:** Superman II
S Fri/**Movie:** Deathtrap
W Mon/New Stars In The NFL

5:25
13 Mon,Tue/3-2-1 Contact (cc)

5:30
5 WKRP In Cincinnati
13 Wed-Fri/3-2-1 Contact (cc)
H Fri/Fraggle Rock
Tue/Video Jukebox
W Thu/**Movie:** The Verdict
Tue/Best Of Floyd

Evening, Nov. 23-25 and 28-29

Wed, Nov. 23

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop III
31 Brooklyn College Presents
S The Making Of Raiders Of The Lost Ark

6:30
5 Taxi
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
H Video Jukebox
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
H Men's Gymnastics
S Faerie Tale Theatre

W **Movie:** The Pursuit Of D.B. Cooper

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Sports America

8:00
2 Whiz Kids
4 **Special:** Bob Hope Goes To College. An evening of comedy and music on college campuses around the country.
5 PM Magazine
7 Fall Guy
9 News 9: Primetime
11 **Movie:** Which Way Is Up? (1977). Richard Pryor, Lonette McKee. A simple orange picker somehow becomes a union hero, leaves his home and family, and sells out to capitalists.
13 Survival Special: Tiger, Tiger
21 All Creatures Great And Small
31 **Movie:** Mariposa
H **Movie:** Buddy, Buddy
N **Movie:** Julius Caesar
S **Movie:** The Gambler

8:30
5 Carol Burnett
9 **Hockey:** Islanders Vs. Philadelphia Flyers

9:00
2 **Movie:** Tarzan, The Ape Man (1981). Bo Derek, Richard Harris.
5 Merv Griffin
7 Dynasty (cc)
13 **Special:** Years Of Lightning/Day Of Drums. A documentary of John F. Kennedy's presidency.
21 Monty Python
31 Job Market
W Super Fight

9:30
21 Fawlty Towers
31 Silk Screen

10:00
4 St. Elsewhere
5 11 News
7 Hotel
21 Fall And Rise Of Reginald Perrin
31 **Special:** The Chemical People
H The Hitchhiker
N **Movie:** Iphigenia
S **Movie:** Homework

10:30
11 News
13 Spaulding Avenue. A documentary about a cooperative senior citizen's residence in L.A.
21 Bless Me Father
H Not Necessarily The News

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
H **Movie:** Monsignor
W Playboy On The Air

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S **Movie:** An Officer And A Gentleman

12 MIDNIGHT
11 Star Trek
N **Movie:** Having A Wild Weekend
W **Movie:** For Your Love Only

12:30
2 **Movie:** Keefer (1977). William Conrad.
4 David Letterman
7 **Movie:** The Trial Of Lee Harvey Oswald (1977). Ben Gazzara. Part 1. (Part 2, Thu., Nov. 24, 12:30 a.m.).
9 Outer Limits

1:00
5 Hogan's Heroes
11 Twilight Zone
H **Movie:** Gallipoli

1:30
4 9 11 News
5 Chico And The Man

1:40
S **Movie:** Secret Fantasy

1:45
W **Movie:** Three Into Two Won't Go

2:00
2 News
5 **Movie:** Sergeant York (1941). Gary Cooper, Joan Leslie.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:55
H **Movie:** Force: Five

3:00
4 Mary Tyler Moore
9 Too Late For Africa's Children
11 **Movie:** Boomerang (1947). Dana Andrews.

3:10
S **Movie:** Homework

3:30
4 Bob Newhart
W A Punt, A Pass And A Prayer

4:00
4 More Real People
9 Children In Crisis

4:30
4 News
9 For The Love Of A Hungry Child

4:35
H Men's Gymnastics

4:45
S Faerie Tale Theatre

5:00
7 Oceanus—The Marine Environment
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Nov. 24

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 Atlantic High
21 Computer Programme (cc)
31 New Tech Times
S The Wild Pony

6:30
5 Taxi
13 Nightly Business Report
21 New Tech Times
31 Grant Wood's America

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop
H Coming Attractions
S A Thanksgiving Tale

8:00
2 Magnum, P.I.
4 **Special:** Animals Are The Funniest People
5 PM Magazine
7 **Special:** Hollywood's Private Home Movies. Tim Conway hosts.
9 News 9: Primetime
11 **Movie:** Love Is A Many-Splendored Thing (1955). William Holden, Jennifer Jones.
13 Dinner At Julia's (cc)
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Rocky III
N **Movie:** Schlock
S **Movie:** The Adventures Of The Wilderness Family
W **Movie:** Gregory's Girl

8:30
5 Carol Burnett
9 **Special:** Our Town. Robby Benson, Glynnis O'Connor. Adaptation of Thorton Wilder's moving story of a small New Hampshire town at the turn of the century.
21 Wild America II (cc)
31 Black Focus

9:00
2 Simon & Simon
4 We Got It Made
5 Merv Griffin
7 Trauma Center
13 Innovation
21 Sneak Previews
31 Ramblin'

9:30
4 Cheers
13 Jazz Tonight
21 All New This Old House (cc)

9:45
W **Movie:** Pennies From Heaven

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Tonight For Sure
S Dean Martin

10:30
9 Straight Talk—Special Edition: A Season For Children
11 News
13 Glittering Prizes

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
21 Long Island Week
H **Movie:** First Blood
S Bizarre 26 (cc)

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America
S **Movie:** The Verdict

12 MIDNIGHT
9 News
11 Star Trek
N **Movie:** Secret Agent
W **Movie:** Electric Blue

12:30
2 **Movie:** Health (1979). Glenda Jackson.
4 David Letterman
7 **Movie:** The Trial Of Lee Harvey Oswald. Part 2. (Part 1, Wed., Nov. 23, 12:30 a.m.).
9 Outer Limits

12:40
H Pat Benatar

1:00
5 Hogan's Heroes
11 Twilight Zone
W **Movie:** Honkytonk Man

1:30
4 9 11 News
5 Chico And The Man

1:40
S **Movie:** The Stud

1:45
H **Movie:** Superman II

2:00
2 News
5 **Movie:** The Strawberry Blonde (1941). James Cagney, Rita Hayworth.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Black Shield Of Falworth (1954). Tony Curtis, Janet Leigh.
11 **Movie:** The Desert Rats (1953). Richard Burton, James Mason.

3:15
S Dean Martin
W **Movie:** Woman Chases Man

3:30
4 Bob Newhart

3:55
H Coming Attractions

4:00
4 More Real People

4:15
S Bizarre 26 (cc)

4:25
H **Movie:** First Blood

4:30
4 News

4:40
S **Movie:** The Secret Life Of Walter Mitty

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship

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TELEVISION

9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Nov. 25

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 **Movie:** Can't Help Singing
H Video Jukebox

6:30
5 Taxi
13 Nightly Business Report
31 News From City Hall
H Consumer Reports
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Barney Miller
13 MacNeil/Lehrer Newshour
31 Infinity Factor
H Inside The NFL
S Faerie Tale Theatre
W **Movie:** Dark Side

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Hockey:** Rangers Vs. Washington Capitals
11 News
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 Mr. Smith
5 PM Magazine
7 Benson (cc)
11 **Movie:** High Midnight (1979). Mike Connors, David Birney.
13 Washington Week In Review
21 **Movie:** The Gathering
31 Africa File
H **Movie:** Still Of The Night
N **Movie:** Lianna
S **Movie:** Superman II

8:30
4 Jennifer Slept Here
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week
31 Eye On Dance
W **Movie:** The Burning

9:00
2 Dallas
4 **Boxing:** Heavyweight Championship: Holmes Vs. Frazier
5 Merv Griffin
7 Lottery (cc)
13 Quest!
31 Presente

9:30
31 Masterpiece Theatre: The Citadel
H Not Necessarily The News

10:00
2 Falcon Crest
5 11 News
7 Matt Houston (cc)
13 Virgil Thomson: Composer
21 **Movie:** I'm All Right Jack
H **Movie:** Honkytonk Man

N **Movie:** Smithereens
W Let The Good Times Roll

10:15
S **Movie:** Monsignor

10:30
9 **Basketball:** Nets Vs. L.A. Lakers
11 News
13 **Movie:** Mississippi (1935). W.C. Fields.
31 Music Video Party

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
W Leonard Report

11:30
2 **Movie:** Murder At The World Series (1977). Lynda Day George, Bruce Boxleitner.
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
W **Movie:** P - - - - Talk

12 MIDNIGHT
11 Star Trek
H The Hitchhiker
N **Movie:** Eating Raoul

12:15
13 Screenwriters/Word Into Image

12:30
4 Friday Night Videos
7 New York Hot Tracks
H Benny Hill
S Rebellious Jukebox

1:00
5 Soul Train
9 Outer Limits
11 Twilight Zone
W **Movie:** The Godfather

1:30
11 News
H **Movie:** Enigma
S **Movie:** Goodbye, Emmanuelle

1:45
2 **Movie:** Catch-22 (1970). Alan Arkin, Richard Benjamin.

2:00
4 News
5 America's Top Ten
7 **Movie:** Plymouth Adventure (1951). Spencer Tracy.
9 Joe Franklin
11 Solid Gold

2:30
5 **Movie:** Little Giant (1933). Edward G. Robinson, Mary Astor.

3:00
4 Mary Tyler Moore
9 **Movie:** Midnight Lace (1960). Doris Day.
11 **Movie:** Guadalcanal Diary (1943). Anthony Quinn, Lloyd Nolan.

3:05
S **Movie:** Deathtrap

3:15
H Inside The NFL

3:30
4 Mary Tyler Moore

4:00
2 **Movie:** Mobile Two (1975). Jackie Cooper.
4 Bob Newhart
W Music Video

4:15
H Not Necessarily The News

4:30
4 More Real People

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4:45
H **Movie:** Still Of The Night

5:00
4 9 News
11 Biography

5:05
S The Making Of The Raiders Of The Lost Ark

5:30
2 Public Hearing
9 **Movie:** Taza, Son Of Cochise (1954). Rock Hudson, Barbara Rush.
11 Insight

Mon., Nov. 28

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
H The Last Unicorn
S **Movie:** The Gambler
W A Thanksgiving Tale

6:30
5 Taxi
13 Nightly Business Report
21 Dinner At Julia's (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** I Ought To Be In Pictures

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow and Mrs King
4 **Special:** Johnny Carson's Greatest Practical Jokes.
5 PM Magazine
7 That's Incredible
9 News 9: Prime Time
11 **Movie:** Julia (1977). Jane Fonda, Vanessa Redgrave. Oscar winner about Lillian Hellman's wartime friendship in Europe.
13 Great Performances: The Life Of Verdi
21 Undersea World Of Jacques Cousteau
31 Dream Today
H **Movie:** Making Love
N **Movie:** Kamikaze 89
S **Movie:** The Chosen

8:30
5 Carol Burnett
9 **Movie:** Jenny (1970). Alan Alda, Marlo Thomas.

9:00
2 **Movie:** Kenny Rogers As "The Gambler" (1983). Kenny Rogers, Linda Evans. Part 1. (Part 2, Tue., Nov. 29, 9 p.m.).
4 **Movie:** Girls Of The White Orchid (1983). Tom Byrd, Ann Jillian. Star-struck young women accept acting jobs in the Far East but are forced into prostitution instead.
5 Merv Griffin
7 **Football:** Cincinnati Bengals Vs. Miami Dolphins (cc)
21 Nature (cc)
31 Cityscope
W **Movie:** They All Laughed

9:30
31 Moneymakers

10:00
5 11 News
13 Making Of Mankind
21 Preservation Hall Jazz Band
31 German Professional Soccer
H **Movie:** Megaforce
N **Movie:** And Now For Something Completely Different
S **Movie:** An Officer And A Gentleman

10:30
9 Nine On New Jersey
11 News

11:00
2 4 11 News
5 M*A*S*H
9 Soap
13 Austin City Limits
W **Movie:** Through The Looking Glass

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:45
H Consumer Reports

12 MIDNIGHT
7 News
11 Star Trek
N **Movie:** Schlock

12:05
S **Movie:** Confessions Of A Window Cleaner

12:15
H **Movie:** National Lampoon's Movie Madness

12:30
2 Columbo
4 David Letterman
7 Nightline
9 Sally Struther's World Of Love
W **Movie:** For Your Love Only

1:00
5 Hogan's Heroes
7 Entertainment Tonight
11 Twilight Zone

1:30
4 9 11 News
5 Chico And The Man
7 **Movie:** The Jayhawkers (1959). Jeff Chandler, Fess Parker.

1:35
S **Movie:** Forever Emmanuelle

1:50
H **Movie:** Honkytonk Man

2:00
2 News
5 America's Top Ten
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
5 Best Of Midday
W **Movie:** Buddy, Buddy

3:00
4 Mary Tyler Moore
9 World Vision
11 **Movie:** The Night People (1954). Gregory Peck.

3:05
S **Movie:** An Officer And A Gentleman

3:30
4 Bob Newhart
5 Off The Set

3:55
H Coming Attractions

4:00
4 More Real People
9 World Vision

4:25
H **Movie:** Making Love

4:30
4 News

5:00
9 News
7 Oceanus—The Marine Environment
11 Biography

5:10
S **Movie:** The Gambler

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Nov. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic Of Animal Painting
31 World Chronicle
H **Movie:** The Killing Of Randy Webster
S **Movie:** Love At First Bite

6:30
5 Taxi
13 Nightly Business Report
21 Magic Of Decorative Painting II
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Rowan & Martin's Laugh-In
11 Barney Miller
13 MacNeil/Lehrer Newshour
21 Doctor In The House
31 Infinity Factor
W **Movie:** Young Doctor's In Love

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Prime Time
11 **Movie:** Kaleidoscope (1966). Warren Beatty.
13 Nova (cc)
21 The Pallisers
31 Black Focus
H Men's Gymnastics
N **Movie:** On The Nickel
S **Movie:** The Godfather

8:30
5 Carol Burnett
7 Happy Days (cc)
9 New Jersey People
31 Africa File

9:00
2 **Movie:** Kenny Rogers As "The Gambler." Part 2. (Part 1, Mon., Nov. 28, 9 p.m.).
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
9 **Movie:** The Amazing Howard Hughes (1977). Tommy Lee Jones, Ed Flanders.
13 Vietnam: A Television History (cc)
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
H **Movie:** The Boat
W **Hockey:** Islanders Vs. St. Louis Blues

9:30
7 Oh Madeline
31 Apple Arts

10:00
4 Bay City Blues
5 11 News
7 Hart To Hart (cc)
13 Symposium
21 History Of The S.S.
31 Vietnam: A Television History
N **Movie:** La Strada

10:30
11 News

11:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Odd Couple
13 Quest!
S **Movie:** Still Of The Night

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Still Of The Night

12 MIDNIGHT
11 Star Trek
N **Movie:** Lianna
W Superstars Of Sex

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision

12:35
S **Movie:** Secret Fantasy

1:00
5 Hogan's Heroes
7 **Movie:** Land Raiders (1969). Telly Savalas.
11 Twilight Zone
H The Hitchhiker
W **Movie:** La Vie Continue

1:30
4 11 News
5 Chico And The Man
9 News
H **Movie:** Death Ship

2:00
2 News
5 **Movie:** The Story Of Louis Pasteur (1936). Paul Muni.

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כשר
BEN'S BEST
DELI & RESTAURANT

9 Joe Franklin
11 Emergency!

2:05
S **Movie:** The Godfather

2:30
4 Mary Tyler Moore

2:45
W **Movie:** Young Doctors In Love

3:00
4 Mary Tyler Moore
9 **Movie:** Underwater (1950). Jane Russell.

11 **Movie:** The Purple Heart (1944). Farley Granger, Dana Andrews.
H Men's Gymnastics

3:30
4 Bob Newhart

4:00
4 More Real People
H **Movie:** The Boat

4:30
4 News

5:00
7 Family Portrait: Physical And Sexual Aspects Of A Relationship
9 News
11 Biography
S Bizarre 25 (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** The Adventures Of The Wilderness Family

Weekend, Nov. 26-27

Sat., Nov. 26

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles

6:05
S **Special:** Kennedys Don't Cry

6:30
4 Carrascolendas
5 Insight
11 Gigglesnort Hotel
H Coming Attractions

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes
H **Movie:** Megaforce

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry & Friends
13 MacNeil/Lehrer Newshour
31 Carrascolendas
S **Movie:** The Asphalt Jungle

8:30
2 Saturday Supercade
4 Shirt Tales
5 Flintstones
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week
31 La Esquina
H Men's Gymnastics

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Lawmakers
31 **Special:** Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 American Interests
H Inside The NFL
S **Movie:** Edge Of The City
W **Movie:** Trigger Trio

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 International Edition
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 Vietnam: A Television History (cc)
H The Last Unicorn

11:30
2 Bugs Bunny/Road Runner
4 Amazing Spider Man & Incredible Hulk
11 At The Movies
S **Movie:** Love At First Bite

11:45
W **Movie:** Ball Of Fire

12 **NOON**
2 Bugs Bunny/Road Runner
5 Fame
7 **Football: TBA**
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
21 Gourmet Cooking

12:30
2 Bugs Bunny/Road Runner
4 Thundarr The Barbarian
13 America's Black Forum
21 All New This Old House (cc)
H Coming Attractions

1:00
2 **Basketball: TBA**
4 Fight Back
5 **Movie:** Kung Fu Conspiracy (1981). Cheung Nick.
9 **Hockey:** N.J. Devils Vs. Boston Bruins
11 **Movie:** Amsterdam Connection. Chen Shing, Kid Sherrif.
13 Presente
21 Crockett's Victory Garden
H **Movie:** The Killing Of Randy Webster

1:30
4 NFL Pro Magazine
13 Tennis: Almaden Grand Masters Championship
21 Square Foot Gardening
S **Movie:** Modern Problems

2:00
4 NFL Week In Review
21 Woodwright's Shop III
W **Movie:** Three Into Two Won't Go

2:30
4 Sportsworld
21 Gourmet Cooking
31 Shakespeare Plays: All's Well That Ends Well

2:45
5 **Movie:** Two Champions Of Death (1982). Lo Meng.

3:00
11 **Movie:** The Man With The Power (1977). Bob Neill.
21 All New This Old House (cc)
H **Movie:** Megaforce

3:30
2 Football: TBA
21 Crockett's Victory Garden
S Diana Ross

4:00
4 **Golf:** "The Skins Game" Tournament
7 **Boxing:** U.S. Amateur Championships
9 Hawaii Five-O
21 Square Foot Gardening
W **Movie:** Young Doctors In Love

4:30
13 **Special:** Years Of Lightning/ Day Of Drums (Repeat of Wed., Nov. 23, 9 p.m.).
21 Woodwright's Shop III

5:00
5 Starsky And Hutch
7 Wide World Of Sports
9 Battlestar Galactica
11 Little House On The Prairie
21 Sesame Street (cc)
31 Presente Extra
H The Last Unicorn

5:30
31 Lawmakers
S Stevie Nicks

6:00
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 Ascent Of Man
31 Searching
W **Movie:** La Vie Continue

6:30
4 7 News
9 In Search Of
31 European Journal
H Coming Attractions

7:00
2 9 News
4 Prime Of Your Life
5 Welcome Back Kotter
7 National Save-A-Life Test. Will you know the most effective steps to take if faced with an emergency situation?
11 Dance Fever
13 Newton's Apple
21 Inside Albany
31 Infinity Factor
H Men's Gymnastics
S **Movie:** Modern Problems

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 **Hockey:** Rangers Vs. Hartford Whalers
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 From Jumpstreet

7:45
W Comedy Clips

8:00
2 **Special:** Here Comes Garfield. Animated.
4 Diff'rent Strokes
5 **Movie:** Jezebel (1938). Bette Davis.
7 T.J. Hooker (cc)
11 College Basketball Pre-Game Show
13 Nature Of Things
21 Monty Python "Python-A-Thon"
31 Dream Today
H **Movie:** The Boat
N **Movie:** La Strada
W **Movie:** Eating Raoul

8:30
2 **Movie:** Any Which Way You Can (1980). Clint Eastwood.
4 Silver Spoons
11 **Basketball:** Louisville Cardinals Vs. Kentucky Wildcats

9:00
4 **Special:** It's The Real Thing: Television's Greatest Commercials IV.
7 Love Boat (cc)
13 Seeing Things
31 NYU Broadcast Lab
S **Movie:** Love At First Bite

9:30
31 New Tech Times
W **Movie:** Quest For Fire

10:00
4 Yellow Rose
5 News
7 Fantasy Island (cc)
13 **Movie:** The Young Lions (1958). Marlon Brando, Montgomery Clift.
31 Grant Wood's America
N **Movie:** Wild Strawberries

10:30
5 Black News
9 Newark And Reality
31 Music Video Party
H **Movie:** Force: Five

11:00
2 4 7 11 News
5 **Movie:** Friday The 13th, Part II (1981). Adrienne King.
9 Jackie Gleason
S Bizarre 26 (cc)

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Odd Couple
21 Austin City Limits
S **Movie:** Homework
W **Movie:** Erotica

11:45
2 Sportspeople
7 **Movie:** Earthquake (1974). Charlton Heston.

12 **MIDNIGHT**
2 **Movie:** Winning (1969). Paul Newman.
9 Championship Wrestling
11 Twilight Zone
N **Movie:** Sabotage

12:15
H **Movie:** An Officer And A Gentleman

12:30
11 Wall $treet Journal Report

1:00
4 Rock TV
5 **Movie:** Edge Of Darkness (1943). Errol Flynn, Ann Sheridan.
9 **Movie:** Death Moon (1978). Robert Foxworth.
11 Twilight Zone
S **Movie:** Force: Five
W **Movie:** The Godfather, II

1:30
11 News

1:45
7 **Movie:** Babe (1975). Susan Clark.

2:00
4 Mary Tyler Moore
11 **Movie:** Hamlet (1948). Laurence Olivier, Jean Simmons.

2:15
7 **Movie:** The Day The Earth Moved (1974). Jackie Cooper.

2:25
H **Movie:** First Love

2:30
4 Mary Tyler Moore

2:35
2 Music Magazine

2:40
S **Movie:** Naughty Wives

3:00
4 Gavin/Lott
9 World Vision

3:05
2 **Movie:** The Last Day (1975). Richard Widmark.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 World Vision
H **Movie:** Megaforce

4:05
S Hip Hypnotist

5:00
9 News
11 Biography

5:05
2 **Movie:** Blood Sport (1973). Ben Johnson.
S Bizarre 26 (cc)

5:30
9 Point Of View
11 Christopher Closeup
S **Movie:** To Race The Wind

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., Nov. 27

6:00
9 New Jersey Report
11 News
H **Movie:** Right Of Way

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 I Dream Of Jeannie

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
9 Hispanic Horizons
11 Robert Schuller

7:30
4 Bob Newhart
7 This Is The Life
9 Jack Van Impe
13 Mister Rogers

8:00
2 Way To Go
4 **Special:** The Funeral Of John F. Kennedy: A Remembrance
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Wild Kingdom
13 Sesame Street (cc)
H **Movie:** Dragonslayer
S Thunderbirds: 2086

8:30
2 For Our Times
4 That Teen Show
7 Comeback
9 Day Of Discovery
11 Black Star

9:00
2 Sunday Morning
4 Today In New York
5 Popeye
7 **Special:** The Visitation. A Thanksgiving special featuring interviews with Bob Newhart and Mother Teresa. The Notre Dame Glee Club and London Players perform.
9 Oral Roberts
11 Tom & Jerry & Friends
13 Sesame Street

9:30
4 Positively Black
5 Bugs & Porky
7 Tiempo
9 Point Of View
11 Josie & The Pussycats
S A Thanksgiving Tale

10:00
4 Latin Tempo
5 Woody Woodpecker Hour
7 Best Of The Morning Show
9 Mass
11 Pink Panther
13 Reading Rainbow (cc)
H Flashback: Last Voyage

S **Movie:** Honkytonk Man
W Alice In Wonderland

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
13 Electric Company

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Captain Sinbad (1963). Guy Williams, Heidi Bruhl.
7 It's Your Business
9 Make Peace With Nature
11 **Movie:** It Ain't Hay (1943). Bud Abbott, Lou Costello.
13 **Movie:** Pals (cc)
H Video Jukebox

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
H Fraggle Rock
W **Movie:** An Officer And A Gentleman

12 **NOON**
2 Channel 2 The People
4 Meet The Press
9 Robert Schuller
13 Making Of Mankind
21 Sports America Thanksgiving Special
H **Movie:** The Chosen
S Paper Chase—The First Year

12:30
2 Bill Parcells/Giants '83
4 NFL '83
5 **Movie:** Rescue From Gilligan's Island (1978). Bob Denver, Alan Hale, Jr. The castaways are finally rescued. . . couldn't we lose 'em again?
7 Directions
11 **Movie:** The March Of The Wooden Soldiers (1934). Laurel and Hardy.

1:00
2 Lorne Greene's New Wilderness
4 **Football:** Jets Vs. New England Patriots
7 Like It Is
9 **Movie:** Hawmps (1976). Christopher Connelly, Slim Pickens. The U.S. cavalry attempts to switch from horses to camels.
13 Nova (cc)
S **Movie:** Dragonslayer

1:30
2 **Movie:** The Ghost Of Flight 401 (1976). Ernest Borgnine.
21 Long Island Sports Network

2:00
7 New York Hot Tracks
11 **Movie:** The Great Race (1965). Tony Curtis, Jack Lemmon.
13 Great Performances: The Life Of Verdi
H **Movie:** Right Of Way
W **Movie:** Enigma

2:30
5 **Movie:** Meet Me In St. Louis (1945). Judy Garland, Tom Drake. Charming musical of a family preparing, reluctantly, to move to New York.

3:00
7 Entertainment This Week
9 **Movie:** For The Love Of Benji (1977). Ed Nelson, Patsy Garrett.
S **Movie:** The Secret Life Of Walter Mitty

3:30
2 NFL Today
13 Matters Of Life And Death
21 Sneak Previews
H Pat Benatar

4:00
2 **Football:** Giants Vs. L.A. Raiders
4 **Golf:** "The Skins Game" Tournament
7 **Special:** Being With John F. Kennedy
13 Tony Brown's Journal
21 **Movie:** Report From The Aleutians
31 Washington Week In Review
H Flashback: Last Voyage
W **Movie:** Making Love

4:30
13 Inside Albany
31 Lawmakers

5:00
5 Fame
9 Switch
11 **Movie:** Miracle On 34th Street (1973). Sebastian Cabot, Jane Alexander. Remake of the 1947 classic about an old man who insists he's Santa Claus.
13 Mainstream
31 Inside Story
H Video Jukebox
S **Movie:** Honkytonk Man

5:30
13 Innovation
21 Magic!! Starring Harry Blackstone
31 Cityscope
H **Movie:** Dragonslayer

6:00
4 7 News
5 **Movie:** The Taking Of Pelham One Two Three (1974). Walter Matthau, Robert Shaw. A New York City subway train is hi-jacked and it's passengers held hostage for $1 million.
9 **Basketball:** Knicks Vs. Indiana Pacers
13 Agronsky & Company
31 All About TV
W **Movie:** They Got Me Covered

6:30
4 7 News
13 Firing Line
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
11 Solid Gold
31 Infinity Factor
S Faerie Tale Theatre

7:30
13 World War I
21 Israeli Diary
31 Rebop
H Fraggle Rock

8:00
2 **Movie:** Memorial Day (1983). Mike Farrell, Edward Hermann. A Vietnam vet struggles with his conscience and memories of the war.
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
11 Salute!
13 Nature (cc)
21 Murder Most English: Nine Tailors
31 Previn And The Pittsburg: Ella Fitzgerald
H Barbara Mandrell
N **Movie:** The Seventh Seal
S **Movie:** Dragonslayer
W **Movie:** An Officer And A Gentleman

8:30
9 News

9:00
4 **Movie:** Fort Apache, The Bronx (1981). Paul Newman, Edward Asner. Tense drama about the life of a cop in a tough New York City neighborhood.
5 **Special:** The Juggler Of Notre Dame. Merlin Olsen, Melinda Dillon. A circus juggler's unselfishness, after his wife's death, inspires a Christmas Eve miracle. (cc)
7 **Movie:** Stripes (1981). Bill Murray.
9 New Jersey Report
11 **Special:** A Film Is Born. Barbra Streisand and cast members of "Yentl" illustrate the difficulties of bringing this "realistic fairy tale" to life.
13 Masterpiece Theatre: The Citadel (cc)
21 **Movie:** The Big Broadcast Of 1936
31 Silk Screen

9:30
9 Meet The Mayors
11 Wall $treet Week
31 Presente
H Coming Attractions

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Presente Extra
H The Hitchhiker
N **Movie:** Cries And Whispers
S Paper Chase—The Second Year

10:15
W **Movie:** The Verdict

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
H Not Necessarily The News

11:00
2 4 News
5 **Special:** War Without Winners. The Center For Defense Information sponsors this report featuring contrasting views on nuclear war. Paul Newman hosts.
9 World Tomorrow
11 Odd Couple
13 Metrocosms
21 **Movie:** Give Me A Sailor
H **Movie:** The Chosen
S **Movie:** The Hound Of The Baskervilles

11:15
7 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Inside Story

11:45
2 Sports Update
4 **Movie:** The First Deadly Sin (1980). Frank Sinatra, Faye Dunaway.

12 **MIDNIGHT**
2 **Movie:** The Front Page (1974). Jack Lemmon, Walter Matthau.
7 Eyewitness Sports Special
9 **Movie:** Top Secret (1978). Bill Cosby.
11 Star Trek
N **Movie:** The Man Who Knew Too Much

12:15
7 **Movie:** Hands Of The Ripper (1972). Eric Porter, Jane Merrow.

12:30
W **Movie:** Fists Of The White Lotus

12:45
S **Movie:** Ladies Night Out

12:55
H **Movie:** Buddy, Buddy

1:00
11 Twilight Zone

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
7 **Movie:** Tales Of Terror (1962). Vincent Price, Basil Rathbone.
9 Children In Crisis
11 **Movie:** Stage Struck (1957). Henry Fonda.
S **Movie:** The Bitch

2:15
4 Visiones

2:35
H **Movie:** Monsignor

2:45
4 First Estate

3:00
9 World Vision

3:30
S Paper Chase—The Second Year

4:00
9 World Vision
11 Life Of Riley

4:30
11 Best Of Groucho
S **Movie:** The Hound Of The Baskervilles

4:35
H Barbara Mandrell

5:00
7 Social Problems And Classroom Guidance
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections *of the main dining room—ask managers for* information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Deli-Kosher-Chinese. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Res. nec. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. *from* 6. *Bar til 4 a.m.* Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

HARBOR CLUB—55 Water St., 3rd Fl. Plaza., 952-0604. Casual. American-Continental. Spcls: N.Y. sirloin steak au poivre, fillet of sole meunière, seafood mixed-grill. Res. sug. Open Mon.-Tues. 11:45-7:30, Wed.-*Fri.* to 8:30. Pianist Mon.-*Fri.* Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112 Duane St., 608-2332. Casual. Belgian. Spcls: lobster waterzooie Belgian style, fillet of veal with Roquefort sauce, chicken fricassee with morels. Res. nec. Open Mon.-*Fri. 11:30 a.m.-1 a.m., Sat. from* 5:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon *champagne,* veal with *morels.* Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. *sug.* L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. *to midnight. Br* Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

UNCLE CHOW'S—47 Division St., 966-6180. Casual. Szechuan. Spcls: black King Kong, golden house madam, ta chin chicken. Res. sug. Open Sun.-Thurs. 11:30-10 p.m., Fri.-Sat. noon-11. **(I)** MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. *Jazz nightly. Free D parking.* **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. *American-Seafood.* Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4 midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4 midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

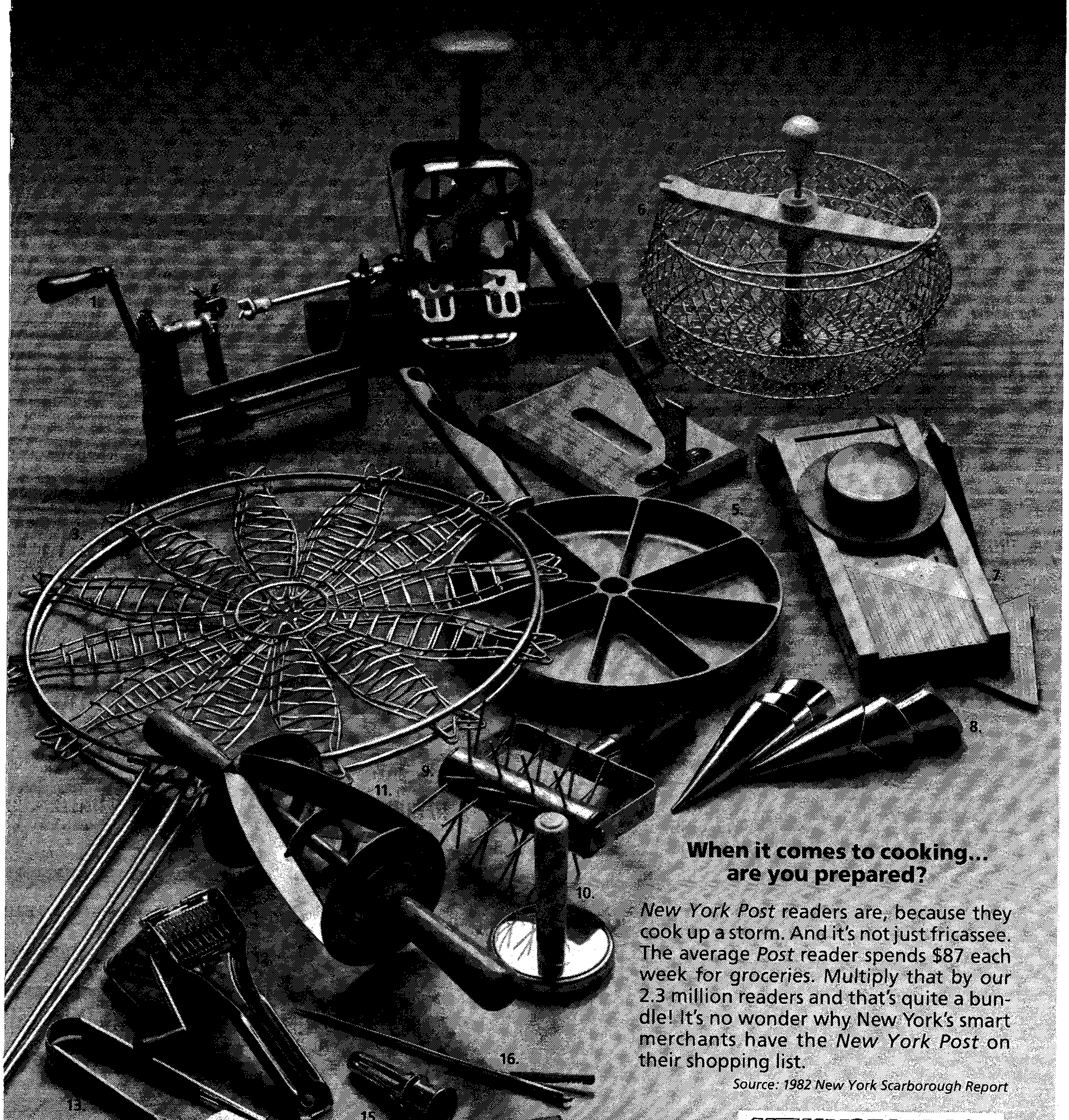
O. HENRY'S—345 Sixth Ave., at W. 4th St., 242-2000. Casual. American. Spcls: steak, seafood, veal. L Mon.-Fri. 11-4. Br Sat.-Sun. noon-4. D daily 4-3 a.m. Ent. nightly from 6. Private parties for 40. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

Cooking utensils courtesy of Bazaar De La Cuisine.



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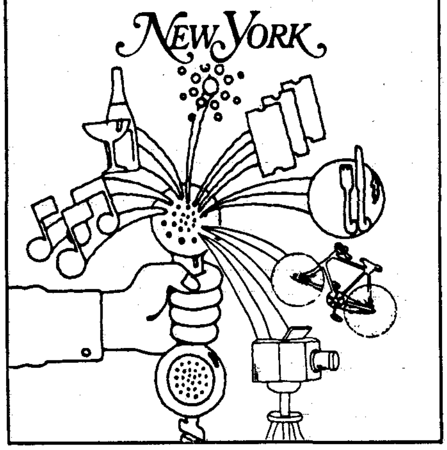

RESTAURANT DIRECTORY

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Sun. Br thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: squab and sweetbread terrine with fresh morelles, rack of venison with fresh ginger and honey, breast of pheasant wrapped in farmer's bacon, chestnut soufflé. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** **Terrace:** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. **(I)** AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Casual. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

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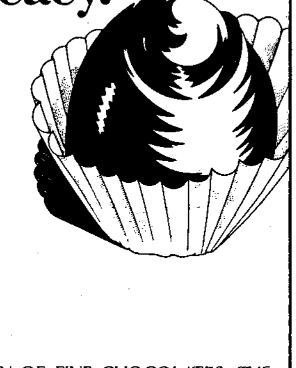

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RESTAURANT DIRECTORY

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (*show cover*). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Pianist Tues.-Sun. Private parties. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

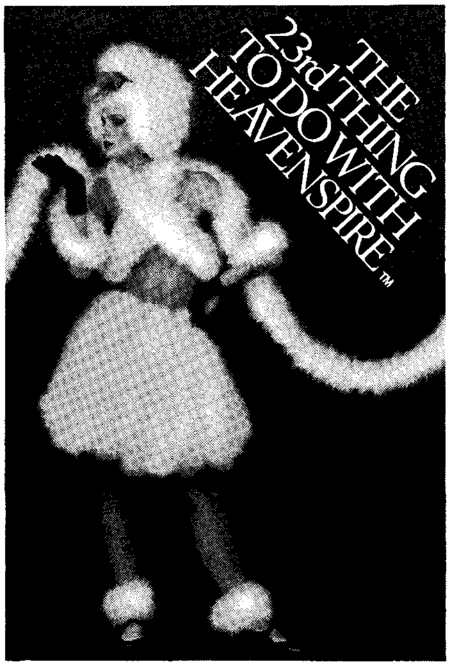
REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. Inter-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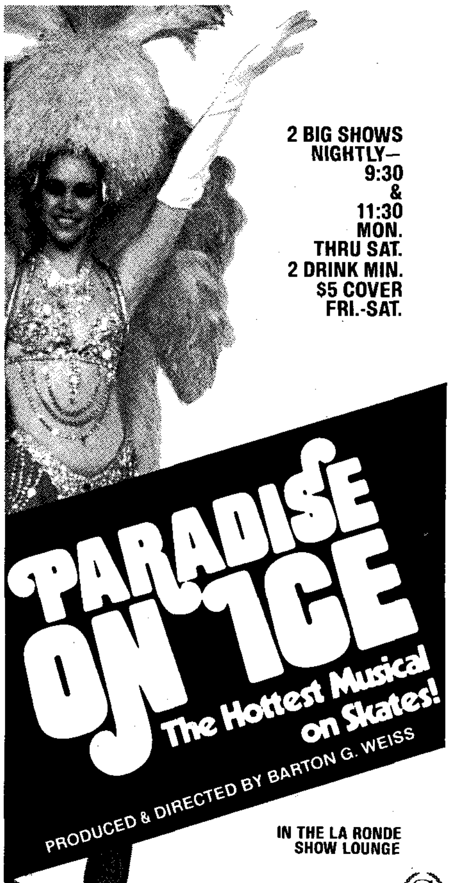
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national cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trésor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier soufflé. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fideguа, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FIDDLER ON THE STOVE — 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, fish, lobster. Res. sug. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: pheasant braised with forty cloves of garlic; Colorado black bear stewed in beer, medaillons of venison grand veneur, hunter's cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Nov. 23

2:06/WQXR-AM/FM—Handel: Organ Cto #13 in F (Biggs/Boult).
3:00/WNCN—Tchaikovsky: Romeo and Juliet (Boston Sym Orch/Abbado).
4:06/WQXR-AM/FM—Saint-Saëns: Piano Cto #2 in g (Duchable/Lombard).
6:00/WNCN—Beethoven: Cto for Piano #3 in c, Op. 37 (Fleisher/Szell).
6:30/WNYC—Gershwin: Lady, Be Good (F.&A. Astaire).
7:00/WNCN—Falla: El Amor Brujo (De los Angeles/Giulini).
7:06/WQXR-AM/FM—Schubert: Rondo in D (Jones, Rosa).
8:00/WNYC—Beethoven: Sonatas (Kuerti).
8:06/WQXR-AM/FM—Bizet: Sym in C (French Nat'l Radio-TV Orch/Martinon).
9:00/WNCN—Fauré: Pelléas et Mélisande, Op. 80: Incidental Music (Suisse Romande Orch/Ansermet).
10:00/WNYC—Mozart: Serenade in c, K. 388 (Winschermann).

Thurs., Nov. 24

2:06/WQXR-AM/FM—Rogers and Hammerstein: Carousel (Raitt, Christy, Watson, Orbach/Allers).
3:00/WNCN—Stravinsky: Sonata for Piano in f-Sharp (Crossley).
4:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84 (Vienna Phil Orch/Böhm).
4:06/WQXR-AM/FM—Gershwin: Rhapsody in Blue (Previn).
5:00/WNCN—Stravinsky: Cto for Violin in D (Stern/Stravinsky).
6:00/WNCN—Mozart: Sym #35 in D "Haffner" (Bavarian Radio Orch/Kubelik).
6:30/WNYC—Schuman: "To Thee, Old Cause" (Gomberg, Bernstein).
7:00/WNCN—Ippolitov-Ivanov: Caucasian Sketches (Moscow Phil Orch/Rozdestvensky).
7:06/WQXR-AM/FM—Haydn: London Trio #1 (Rampal, Stern, Rostropovich).
8:00/WNCN—Arne: Cto for Harpsichord #5 in g (Pinnock).
WNYC—Haydn: Cto in C for Oboe and Orch (Clement, Bavarian Radio Orch/Reuter).
8:06/WQXR-AM/FM—Dvorak: Sym #8 in G (Philadelphia Orch/Ormandy).
10:00/WNCN—Schumann: Sym #1 in B-Flat, Op. 38 "Spring" (Chicago Sym Orch/Barenboim).

Fri., Nov. 25

2:06/WQXR-AM/FM—Ravel: Sheherazade (Von Stade/Ozawa).
3:00/WNCN—Schubert: Sonata for Piano in f (Kempff).
4:00/WNCN—Salieri: Cto for Flute and Oboe in C (Nicolet, Holliger/Maag).
4:06/WQXR-AM/FM—Scarlatti: Sinfonia in B (New Phil Orch/Leppard).
5:00/WNCN—Rossini: William Tell: Overture (London Sym Orch/Abbado).
6:00/WNCN—Mozart: Trio for Piano, Clarinet and Viola in E-Flat (Panhoffer, A. & W. Boskovsky).
6:30/WNYC—Rossini: "La Cenerentola" (Horne, de la Rosa, Richards/Bernardi).
7:00/WNCN—Thomson: Plow That Broke the Plains (L.A. Chamber Orch/Marriner).
8:06/WQXR-AM/FM—Ravel: Daphnis et Chloe (Orch de Paris/Barenboim).
9:00/WNCN—Beethoven: Ah, perfido!, Op. 65 (Mitchell, Wong).
9:06/WQXR-AM/FM—Tchaikovsky: Sym #3 in D, Op. 29 (Philadelphia Orch/Muti).
10:00/WNYC—Poulenc: Stabat Mater (Prêtre).
11:00/WNCN—Tchaikovsky: Sextet in d, Op. 70 "Souvenir de Florence" (Kroyt, Schneider, Guarneri String Qt).

Sat., Nov. 26

10:06 a.m./WQXR-AM/FM—Holst: Venus, from The Planets (L'Orchestre National de France/Maazel).
11:00 a.m./WNCN—Prokofiev: Sonata for Flute and Piano in D, Op. 94 (Galway, Argerich).
12:00/WNCN—Schumann: Humoreske in B-Flat, Op. 20 (Arrau).
WNYC—Prokofiev: Violin Cto #1 (I. Oistrakh, Rozhdestvensky).
12:06/WQXR-AM/FM—Liszt: Mazeppa: Symphonic Poem #6 (Berlin Phil Orch/Karajan).
1:00/WNCN—Beethoven: Qt #4 in c, Op. 18, #4 (Amadeus String Qt).
2:00/WNCN—Haydn: Sym #95 in c (Stuttgart Radio Sym Orch/Henze).
4:30/WNCN—R.Strauss: Don Juan, Op. 20 (Amsterdam Concertgebouw Orch/Haitink).
5:06/WQXR-AM/FM—Grieg: Symphonic Dance #1 (New Philharmonia Orch/Gould).
6:00/WNCN—Grieg: Cto for Piano in a, Op. 16 (Arrau/C. Davis).
WNYC—A Prairie Home Companion.
7:00/WNCN—Chopin: Cto for Piano #2 in f, Op. 21 (Istomin/Ormandy).
8:00/WNCN—Borodin: Qt #2 in D (Guarneri String Qt).
WNYC—Beethoven: Sym #3 in E-Flat, Op. 55 "Eroica" (Pittsburg Sym Orch/Eschenbach).
9:00/WNCN—Verdi: Luisa Miller (Pavarotti, Romo, Arié/Maag).
9:06/WQXR-AM/FM—Brahms: Double Cto (Cleveland Orch/Dohnanyi).

Sun., Nov. 27

10:06 a.m./WQXR-AM/FM—Strauss: Violin and Piano Sonata in E-Flat, Op. 18 (Oliveira, Ponce).
11:00 a.m./WNCN—Mozart: Cto for Piano #27 in B-Flat (Gilels/Böhm).
12:00/WNCN—Beethoven: Sonata for Piano #4 in E-Flat, Op. 7 (Perahia).
WNYC—Janacék: String Qt #1 (Panocha String Qt).
1:00/WNCN—Brahms: Cto for Piano #1 in d, Op. 15 (Dichter/Thomas).
3:06/WQXR-AM/FM—Elgar: Falstaff, Symphonic Study, Op. 68 (NY Phil/Davis).
5:00/WNCN—Chopin: Sonata for Piano #2 in b-Flat, Op. 35 (Pogorelich).
6:00/WNCN—Rossini: Moïse: Ballet Music (Monte Carlo Opera Orch/Almeida).
6:06/WQXR-AM/FM—Geminiani: Cto Grosso #2 in g (Acad. of Ancient Music/Hogwood).
7:00/WNCN—Donizetti: Cto for English Horn in G (Holliger/Maag).
8:06/WQXR-AM/FM—Massenet: Manon (Sills, Gedda, Souzay/Rudel).
10:00/WNCN—Beethoven: Piano Trio #3 in c, Op. 1, #3 (Beaux Arts Trio).

Mon., Nov. 28

2:06/WQXR-AM/FM—Prokofiev: Violin and Piano Sonata #2 in D, Op. 94 (Perlman, Ashkenazy).
3:00/WNCN—Prokofiev: Qt #2, Op. 92 (Novak String Qt).
4:06/WQXR-AM/FM—Mozart: Recitative and Aria, Non mi dir (Act 2) *from Don Giovanni* (Price/Downes).
5:00/WNCN—Mozart: Sinfonia Concertante fo Winds in E-Flat (Vienna Phil Orch/Böhm).
6:00/WNCN—Grofé: Grand Canyon Suite (Pollikoff/Gould).
6:30/WNYC—Herbert: American Fantasy (Ormandy).
7:00/WNCN—Rubinstein: Sonata for Violin and Piano in f, Op. 49 (Maly, Krepelová).
7:06/WQXR-AM/FM—Bach: Sonata #4 in c for Violin and Harpsichord (Grumiaux Jaccottet).
8:06/WQXR-AM/FM—Lalo: Sym in g (Nat'l Opera Orch of Monte Carlo/Almeida).
9:00/WNCN—Beethoven: Sonata #1 in c-Sharp, Op. 27, #2 "Moonlight" (Brendel).
9:06/WQXR-AM/FM—Brahms: Sym #1 in c, Op. 68 (Boston Sym Orch/Ozawa).
11:00/WNCN—Mozart Qt #19 in C, "Dissonant" (Tokyo String Qt).
WNYC—Prokofiev: Violin Sonata #1 in f (Sitkovetsky, Gothoni).

Tues., Nov. 29

2:06/WQXR-AM/FM- Music from the BBC.
3:00/WNCN—Brahms Piano Qt #3 in c, Op. 60 (Rubinstein, Guarne String Qt).
3:06/WQXR-AM/FM-Schubert: Five German Dances (Stuttgart Chamber Orch/Muchinger).
4:06/WQXR-AM/FM-Bach: Clavier Cto #2 in E (Leppard).
5:00/WNCN—Bizet: Sym in C (Philadelphia Orch/Ormandy).
6:00/WNCN—Lully: Isis: Scenes (Caillard Choir, Paillard Orch).
6:30/WNYC—Stamitz: Sinfonia Concertante in A for Violin, Viola, Cello and Orch (Collegium Aureum).
7:00/WNCN—Shostakovich: Songs from Jewish Poetry (NY Vocal Arts Ensemble/Beegle).
8:00/WNYC—Beethoven: Piano Cto #3 in c, Op. 37 (Minnesota Orch/Marriner).
8:06/WQXR-AM/FM—Salieri: Piano Cto in B-Flat (Ciccolini, I Solisti Veneti/Scimone).
8:30/WNCN—Schumann: Cto for Piano in a, Op. 54 (Nat' Sym Orch/Burgos). Live
11:00/WNCN—Mozart: Clarinet Qnt in A (Brymer, Allegri String Qt).

Unless otherwise indicated, all times are p.m. and all stations are F

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Bazil, Sun.-Thurs. 8-midnight, Fri. & Sat. 8:30-1:30 am. Mon. & Fri., Aloisio Aguiar Trio. Wed. & Sun., Trio Pororoca. Thurs. & Sat., Claudio Roditti Trio. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/25, 26, Jaki Byard with Ralph Hamperian on bass and Richard Allen on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 11/21, Carol Wardach. 11/22-27, Lionel Hampton Big Band. 11/28, Bob Casanova, Kitty Margolis; Judy Cooling Trio. 11/29-12/4, Ray Brown; Milt Jackson Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 11/23, The Root Radics; The Itals. 11/25, 26, Loudon Wainwright, III; Shawn Colvin. 11/27, "Sight-Gags" an evening of comedy featuring The Legendary Wid, Ken Lucas & Casey Drake, Bob Nelson, Tim Settimi. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 11/21-26, Richie Beirach and Eddy Gomez. 11/27, Kirk Lightsey. 11/28-12/3, John O'Neal; Charles Haden. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 11/23-26, blues-pop singer Della LaRene Flack accompanied by Babatunde Olatunji. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Blues-singer Alberta Hunter accompanied by Gerald Cook and Vishnu Wood, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 11/26, The Neon Valley Boys. 12/1, Old Time Jam Session. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 11/21, 28, Bob Wilber and The Bechet Legacy. 11/22, 29, Red Balaban and his Other Cats. 11/23-26, 30-12/3, Balaban and Cats. 11/27, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 11/22-27, 29-12/4, McCoy Tyner, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/22, 29, Theater Night. 11/23, The 3 O'Clock; The Vipers; The Malkotians. 11/25, Frank Maya; Yellow Grave with Emily XYZ. 11/26, The Bermuda Triangle. 11/27, Jane Brucker. 11/28, Lynn Samuels. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Thru 11/24, Patricia Barber and Michael Arnopol. 11/25, 26, Carmen Lundy. 11/27, 28, Hal Schaefer. 11/29, 30, Fred Hersh. **Upstairs:** 12/2, The High Heeled Women. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 11/22-26, pianist Billy Taylor with Victor Gaskin on bass. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/3, writer-disc jockey-singer Jonathan Schwartz in *High on Swing,* Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. **Bird Cage Room:** comedian Mort Sahl, Tues.-Sat. at 8:30 & 10:30. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 11/21, Squeaky Clean; Thom Morlan and the Reactions. 11/22, Comedy nite with Jackie Martling. 11/23, Stevie and the Riffs. 11/24, The Uptown Atomics. 11/25, 26, The comedy of Elayne Boosler. 11/27, Rob Stoner. 11/28, Broadway Station. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Loren Schoenberg and his Sounds of Swing Group. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 11/21, 28, Ed Palermo's Big Band. 11/22, Road Scholars. 11/23, Ross Levinson Plan 'B.' 11/25, 26, Jean Fineberg & Ellen Sealing's "Deuce" featuring Julie Homi, Nydia Mata, Terry Silverlight, Frank Gravis & Marvin Horne. 11/27, Mark Morganelli's All Stars. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 11/22, Scott Conners. 11/23, Debbi Whiting. 11/25, Ibis; Internationals. 11/26, Quinn Richards. 11/27, Don Yowell; Ethyl Eichelberger. 11/29, Jeff Tozer. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 11/21, The David Murray Big Band. 11/22-26, Nat Adderley Quintet featuring Sonny Fortune. 11/27, Howard Johnson and Gravity. 11/29-12/3, Hamiet Bluiett Quintet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 11/22-26, Marilyn Johnson sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 11/27 at 8, The Angel Rangelov Jimmy Madison Big Band with Grady Tate. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon., showcase. 11/21-23, Buster Poindexter. 11/25, 26, Charles Brown. No credit cards.

TRAX—100 W. 72nd St., 799-1554. 11/29, The Carla White/Manny Duran Band; Edwina Thorne and her Band. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/26, Buddy Rich and his Orchestra. **The Terrace:** Junior Mance and Marty Rivera, Wed.-Sat. from 9:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 11/22-27, Elvin Jones Quintet. 11/29-12/4, Dexter Gordon Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 11/22-27, singer-pianist Dave Frishberg. 11/29-12/4, Charlie Byrd Duo. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/21, 22, Rhythm 'n' Jazz. 11/23-26, George Kelly's Jazz Sultans. 11/27, Dick Katz. 11/28, 29, Ram Ramirez & Arnie Lawrence. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 11/21-26, pianist John Hicks with Ray Drummond on bass. Every Sun., pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 11/21, Dixie Doughboys. 11/22, Storman' Norman and Suzy. 11/23, 25, 26, 30, Al Craven and the Toasters. 11/24, 31, Swing Fever. 11/27, High Times. 11/28, Blackwater. 11/29, Julie Farbolin Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 11/22, 23, Buddy Guy & Junior Wells; Karen Kraft. 11/25, 26, Moonshine Express; Six Gun. 11/28, The Ventures; The Spencers. 11/29, Pure Prairie League; Steel Angel. 11/30, Dr. John; Urgence. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 11/21, 22, Tommy Joe White Southern Cookin. 11/23, 24, Steel Angel. 11/25, 26, Shinbone Alley. 11/27, Mark Hollis & Friends. 11/28-30, Gabe Johnson. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 11/21-25, comedians Bob Nelson, Richie Gold, Tom Anzolone and Dangerfield's Trio, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Joe Devlin. Thurs., magician Iman with Terry Day. Fri., magician Slydini with magician/comedian David Charnee and comedian Barry Neiltrug. Sat., Iman and David Charnee. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

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DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate european nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, The Dorothy Donegan Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. . . *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11. . . Comedy and music with Michael Garin, Fri.-Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 11/22-12/3, comedian-impressionist Charles Pierce, Tues.-Thurs. at 11, Fri. & Sat. 10 & midnight. 11/23 at 8:30, singer Peter McDowell. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 11/23-27, Herb & Potato, Wed., Thurs., Sun. at 11, Fri. & Sat. at 9 & 11:30. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again*— Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short Tues.-Sat. 10 & midnight. **Bemelmans Bar:** *Jazz*-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

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PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 11/26, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/3, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 11/26, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio play Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts., 517-9269. Italian restaurant. Singer-pianist Irving Fields plays Tues.-Sat. 10:30-2 a.m., Sun. noon-4. No Credit Cards.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 11/21, 27, 28, *I've Still Got This Song!* musical revue. 11/22, 29, Emmett Foster; Nicholas, Grover & Wray. 11/23, Carmines & Summers. 11/24, 25, Nancy La Mott. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/21, Christian Hoover, Melanie Johnson. 11/22-25 at 8, *Nunsense Story,* musical revue. 11/22, Clay Coury. 11/23, Sal Mistretta. 11/25, Catherine Gillman. 11/26, Tim Cahill; Mr. Ruby Rims. 11/27, Maxine Lapiduss. No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 12/17, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Bill Zefetro plays nightly from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 11/21-23, 28-30, jazz pianist Hank Johnson. 11/24-27, Tom Charlep and Charles Benzig. AE, CB, DC, MC, V.

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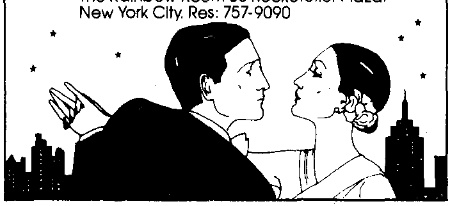

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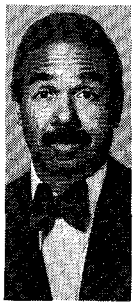

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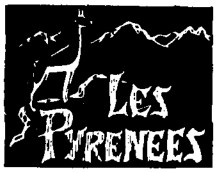

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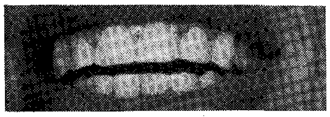

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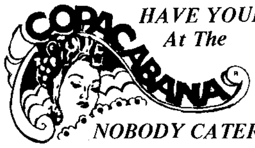

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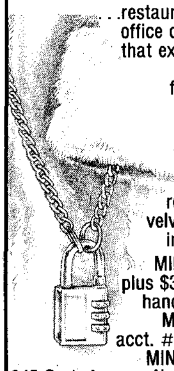

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Hello—Professional, successful, divorced Jewish man 37, intelligent (Ph.D plus) interested in meeting pretty, professional woman 25-34, for quality relationship. Letter, phone. NYM Box 344.

Very Attractive, Slim—Bright, sensitive, honest, single white female, 25, of Italian descent, seeks an attractive, single white mate, 5'9" or more, 26-32 with same, who is financially secure and seeks lasting relationship. Loves travel, fine dining, romance, dancing. Must include phone and recent photo. NYM Box A120.

Showman, 50—5'8", affluent, well-built, sensitive, appreciative. Seeks tall, firm, buxom, shapely lady, 35, to enjoy lovely, nearby NJ home, fine dining, possibly assist famous show or vacation in luxury motor home. NYM Box 295.

Beautiful Brunette—Italian - American with charm, elegance, warmth and playful wit, accomplished, who is financially and emotionally stable would like to meet an attractive, unmarried man with similar traits, 38-50, who is not afraid to give and have it all. If you are serious-minded and looking for a unique woman in her mid 30's, who has it all and is willing to share it with a man who is for real, write me about yourself and include recent photo, phone. NYM Box 348.

Captive In Suburbia—Are you looking for an attractive, very special lady refreshingly different? Try nearby NJ's femininity still softly unjaded. I'm a dynamite career woman, young 30's, who adores Manhattan but must live near my exciting work. So difficult to meet an interesting, single, professional man to share some country Sundays and city fun. If you're also a quality person with generous soul, please write with bio/phone/photo. NYM Box 334.

Lonely At The Top?—The antidote might be this tall, slim, together woman, 45, to add that special joy. If your accomplishments fill your mind with pride but leave your heart still yearning for someone to share the goodies with, write NYM Box 294.

Unconfirmed Bachelor—Motivated, 35, nice-looking, athletic, humorous executive is ready to seriously consider settling down with pretty, slim, feminine lady, 21-32. Photo/phone. NYM Box B002.

A Touch Of Class—With sophisticated flair, early 40's, 5'7", attractive, willowy, blond lady, in an ad of all places! You are a successful, Jewish, single professional or businessman, 41-59, who enjoys the better things of life, likes what he is doing and seeks a special woman. Letter, photo then meet, talk. NYM Box 284.

Attractive Female Achiever—Seeks compatible single male, 45-55, for sharing relationship. Varied interests. Possess and admire sincerity, warmth, humor and intelligence. Emotional and financial security a must. Letter/photo please. NYM Box 299.

Tennis Enthusiast—Vivacious, versatile female seeks educated, affectionate, single Jewish male, 40's, desiring companionship and romance. NYM Box A118.

Botticelli Blonde—Eclectic, brainy, Jewish Venus, 32, seeks attractive, caring mate, 35-40, for serious relationship. Photo, please. NYM Box A121.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **The advertising rate is $17.25 per line.** Minimum size ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. All ads accepted at the discretion of the publisher. 212-880-0732. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Very Successful—Sophisticated, secure, sensual, 36, woman with varied business and personal interests seeks attractive, mature, self-assured, cosmopolitan-type man to share the pleasures of life. Photo please. NYM Box 333.

Mate Wanted—To cruise aboard man's classic sailing yacht for starters. If you are an attractive, urbane woman, 25-35, (non-smoker) please reply with photo/ phone. NYM Box 347.

Mature Entrepeneur—Discreet male seeks sexy female for friend and lover. P.O. Box 502, 10 E. 39 Street, NYC 10016.

A Mensch, Surgeon—Handsome, sensitive, athletic, successful, very early 30's, seeks affectionate, caring, beautiful, sensuous Jewish woman, 20-35, to share fun, romance, committed relationship and much more. Please send recent photo for consideration (yours and mine) with bio. NYM Box 340.

NYC Man—63, appears younger, slender, active, good-looking, interesting, intelligent, many interests. Would NY woman reply? NYM Box 289.

Adorable, Mischievous Redhead—Seeks young executive who moonlights as David Bowie. Photo please. NYM Box 290.

Exquisite Blonde Lady Entrepreneur—28, successful, creative, charming, Jewish seeks appropriately handsome successful male counterpart 26-38. NYM Box 341.

Situation Wanted—House husband to a career woman. I am 35. NYM Box 291.

Down To Earth—32, male Christian, athletic, successful, good-looking with many interests. If you are an attractive female, loyal and sincere, family oriented and looking for a special guy for lasting relationship, why not tell me about yourself in a letter. Send photo and phone, please. NYM Box A122.

Cute, Cultured, Classy—Single, white, Jewish female, mid 30's, seeks single male, mid 30's-42, to share similar interests of theater, museums, tennis etc. NYM Box 292.

Self-Assured— Attractive, slender 5'6", successful woman who is a youthful 40, looking for an intelligent, dynamic man who can share zest for life and its finer aspects. NYM Box 342.

Brainy Blonde Beauty—35, seeks man of wit, wealth, warmth. NYM Box A123.

Beautiful, White Female—5'6", varied interests, *sophisticated, successful, professional*, seeks bright, successful, tall male, 30-40, with charm, class, dignity, for romantic, exciting, sincere relationship. NYM Box 293.

I Wonder—If I'm doing the right thing. I am lovely, 34, terrific figure, very pretty female, bright, vivacious, warm, affectionate and financially secure seeking a successful, handsome, achieving man 32-45, as a sport, travel and lifetime partner. Are you out there? Photo Please. NYM Box 346.

Life-Enhancing Encounter—Warm and wonderful woman, 33, tall, attractive, candid, solid, sincere, tactile is reaching out for that one man to indulge all the love, care, trust, time I have to give. I am a doer, an adventurer, traveler, and seek a man who believes the essence of life is in an ever growing friendship/partnership with someone special. Hopefully he is educated, shares humor, insight and strength, is vulnerable, emotional, independent and enjoys music, the outdoors, travel. If you dream of a life shared by two and perhaps a child to celebrate that life, let us find each other. Please write. NYM Box A110.

Attractive, Foreign Born—Jewish woman interested in mature, independent and life-loving man, 40-50. NYM Box 275.

Seeing Is Believing!—Conn. quality lady, 28, seeks fine, Jewish male to 38, for traditional relationship. NYM Box 281.

Looking For Female—Who likes dining out and spending quiet moments with man who is affectionate and loving. Reply with phone and photo. NYM Box 277.

One In A Million—Jewish female, 27, attractive, petite, intelligent. Never received an edition of "Playing Games in Relationships." Talking, caring, touching, laughing, honesty and eye contact important to me. Seeks established attractive mensch for friendship to relationship. NYM Box 339.

Love And Marriage—And children too. That's how I would like to think of my future. If you are a Jewish lady (27-31, preferably 5'6"-5'9", college graduate, non-smoker) and would like the same in your future, write to me. Please include your photo. Let's meet, and see if our *interests and destinies coincide.* NYM Box 336.

Married "Zaideh"—59, short, sharp, sexy. Seeks bright "Bubba" to talk, laugh and think with, 55-65. Let's lunch and discuss it! NYM Box A115.

Elegant Lady—Linda Evans look-alike seeks handsome gentleman of means and magnanimity (late 40's to early 50's). Photo and phone please. NYM Box 343.

Young Good-Looking—Businessman. I am twenty seven with blondish hair and hazel eyes. I am 6' looking for 22-27 for love and marriage. Photo is optional. NYM Box A117.

Single Male, 42—Seeks struggling model or dancer to share with and care for. I'm easy going, attractive, successful and really know how to take care of a woman. Please send photo (important) and phone number to NYM Box 278.

Single Male Professor—35, blue eyes, handsome, Jewish, who is very athletic, likes the outdoors, travel, Wiilie Nelson and has simple yet classy tastes seeks extremely attractive, slim, intelligent, down to earth, professional woman, 27-33. Photo/ phone. NYM Box 279.

Voluptuous, Lusty Lass—33, slim seeks successful gent. Box 116, NY 10304.

Nassau-Suffolk County—Warm, outgoing, lively, blond executive tour planner with prominent L.I. based motor coach firm seeks unattached, well groomed, outgoing, affectionate, caring male friend, 48-58, for sincere companionship to "help me unwind at the end of the day" and likes to get out on weekends. Prefer non-smoking gentleman affiliated with motor coach travel background (it would make "rap" easier. Sincere only respond. Photo if possible. P.O. Box 418, Jericho, L.I., NY 11753.

Single Female—Interested in white male, 35-55, who enjoys the arts, museums, traveling, good food and wines and is a nonsmoker. Please write and send photo. NYM Box A114.

Exciting And Alluring—Very pretty, bright, professional woman, own business, 40; seeks successful, attractive, spirited man, 35-50, to explore possibility of long lasting relationship. Send photo and phone. NYM Box A116.

Winning, Warm, Westside—Woman, 33, attractive, professional seeks same in single male, 35-45. NYM Box 274.

North Central Jersey—Attractive, successful, married, white male, 47, seeks attractive, slim female in 30's for discreet relationship. Photo, phone, please. NYM Box A111.

Santa—Send an attractive, slim, shapely, 39-45 year female pal to a deserving bachelor. Photo/phone. NYM Box A113.

Dentist—Male, 30's, sincere, romantic, seeks quality female. NYM Box 286.

Adorable, Fun-Loving—Female, 29, seeks 5'6" to 5'11", successful, Jewish male with a zest for living. NYM Box 288.

"Nice Jewish Girl"—26, not J.A.P. Looking for "nice Jewish boy" secure and happy, athletic. Photo. NYM Box 332.

Fun-Loving Male—38, sexy with a unique outlook on life, politics and loving seeks outgoing, energetic woman to share neuroses and to add to my good times. NYM Box 282.

Multimillionaire Male, 32—Trim, attractive and *intelligent moving to NYC seeks* very attractive female, 20-30. Bio, photo and phone, please. NYM Box A128.

Surgeon—Successful, handsome, 39, 5'10", trim, recently unmarried seeks beautiful, slender lady with brains and class. Personal letter, phone and photo. NYM Box 345.

Female Looker—26, warm, witty and romantic looking for love in all the wrong places! Seeks handsome, successful, Jewish male, 28-36, exciting, ambitious, with a great sense of humor who enjoys all that life has to offer. If you fit the bill please respond by sending photo and phone. NYM Box 285.

Absolute Knock-Out—Single, white female, 40 years young, warm, pretty, zest for life. Are you a single, white male, 40-50, attractive, tall, financially successful, emotionally touchable and ready to go for it? Phone/photo. NYM Box B001.

Attractive, Young Woman—Professional with warm personality, good sense of humor and fun to be with seeks good-looking, lively, honest man, mid 30's early 40's, interested in fulfilling relationship. Jewish preferred. NYM Box 297.

Handsome, Interesting, Sincere—Down to earth, warm, amusing, unique, Jewish professional, 30, would love to meet a beautiful, fascinating, intelligent woman in her 20's for a mutually enriching relationship. Photo a must, and phone. NYM Box A112.

NJ, M.D.—Trim, fun-loving, good listener, 45, seeks similar lady, 25-40. Photo please. Box 402, Milltown, NJ 08850.

Female Fashion Model Wanted—All statistics listed must be answered to get a reply. You must be a cover girl under contract with a major model agency, age 22-30, must be able to spend the month of Feb. with me at my private hilltop villa in sunny Alcapulco. I'm good looking, in my 30s, single, tall, slender, honest, sincere, chief exec officer of a major worldwide company. Please send head sheet/ home phone number to NYM Box A96.

Geographically Undesirable—Attractive, tall, slender, mid 40's, single motion picture producing, tennis playing, traveling Angeleno looks to meet interesting thirties lady who might want to spend New Years in Puerto Vallarta. Photo/phone. NYM Box A97.

Multimillionaire—Very warm, happy, considerate, and easygoing man seeks someone quite exceptional, whom it is fun to have long talks with, long romantic walks with, a woman to care for, a woman who likes to hug, to caress, a woman who likes to laugh and likes to love. I take frequent and exciting vacations, love shows, museums, fine restaurants, enjoy life and appreciate all it has to offer. If you are slim, very attractive and under 38, please write me and include your evening phone number. Please answer only if you are willing to enclose a recent photo. NYM Box A99.

Tired Of The Bar Scene—Good-looking, single white male, 31, successful attorney/businessman, 5'9", 140 lbs., athletic, playful, sincere. Seeks slender, cute, attractive, single, down to earth female, 18-30, who enjoys sports (participating and watching), theater, fine restaurants, music and travel. Is this you? Send letter, phone and photo. NYM Box A100.

Skeptical—Successful businessman, single, attractive, 50, seeks sincere, pretty woman (single or married) possibly bored or lonesome, capable of mature commited relationship during bimonthly visits to city. Anxious to share tender, caring moments with sensitive woman in touch with her feelings. Possible? Tell me about us. Photo appreciated. NYM Box A108.

ANNOUNCEMENTS

Happy 2nd Anniversary, Brenda—From a theater marquee in Dayton to the streets of New York. Love, Michael.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

FORT LEE AREA

Fully furnished—decorator. 2 bedroom, 2 bath apartment. Only 2 available. Projection T.V., stereo, and ultra luxury thru-out. Full river view. Great for someone who wants designer fashion without the hassle. $175,000 & $185,000. Call K.M. Rumell, FURUMOTO Realty, Inc. 201-944-1075. Eves: 201-488-5705.

Stamford/Greenwich, Connecticut

NEW ENGLAND COLONIAL

Exquisite home on almost TWO ACRES. Privacy abounds even though its only minutes to RR & Town in lovely Westover area. 4 bedrms, sep master suite with his & her baths. Great country kitchen w/stone floor-to-ceiling fpl. Almost finished-ready for your touches. Landscaped property has room for pool and tennis court. Ctrl air. 3-zone heat. Energy-efficient.......... $425,000

Country Homes
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AT CANTERBURY

Special Prices from $108,900
2 Bedroom Condominium Homes
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Sales Office Open 10 A.M. to 5 P.M. Daily (closed Thursday)

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303 East 43 Street
A brilliantly conceived condominium tower rising 29 stories.
Only 3 apartments per floor.

1 Bedroom	**From $271,000**
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The complete offering terms are in an offering plan available from the sponsor.

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a madison, ct shoreline condominium

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Advertising in New York Magazine guarantees that you'll reach 1.3 million readers in 400,000 subscriber households. These prospective real estate buyers are. . .

AFFLUENT
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-Over 20% have a household income of $100,000 or more
YOUNG
-Median age 42 years
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WELL-EDUCATED
-87% went to college
PROFESSIONALS
-Three quarters hold professional or managerial positions
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-62% own their own home (median value of main residence $129,000)
-20% own a second or vacation home as well
-13% own a home valued at $300,000 or more
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Research source: 1983 Subscriber study

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2-4 bedroom homes in beautiful woodland within 5 minutes drive of Paleface intermediate ski area and 15 minutes of Whiteface Olympic mountain. 25 miles x-country trails. Available Christmas and through winter from $400 per week. Call (518) 946-7100 for details.

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Luxury living on the Hudson River. 2 bedrooms, 2 baths, from $150,000 to $175,000; Fully furnished, 2 bedroom, 2 bath, decorator's apt. $185,000. Full river views from wrap-around balconies. Pool, tennis court, doorman & gate-guard. Hard to find luxury at fantastic prices. Call today! FURUMOTO Realty, Inc. 201-944-1075. Eves: 201-488-5705.

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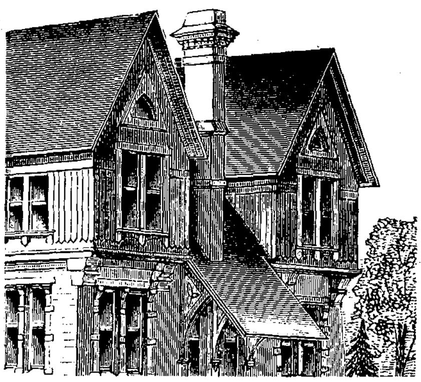
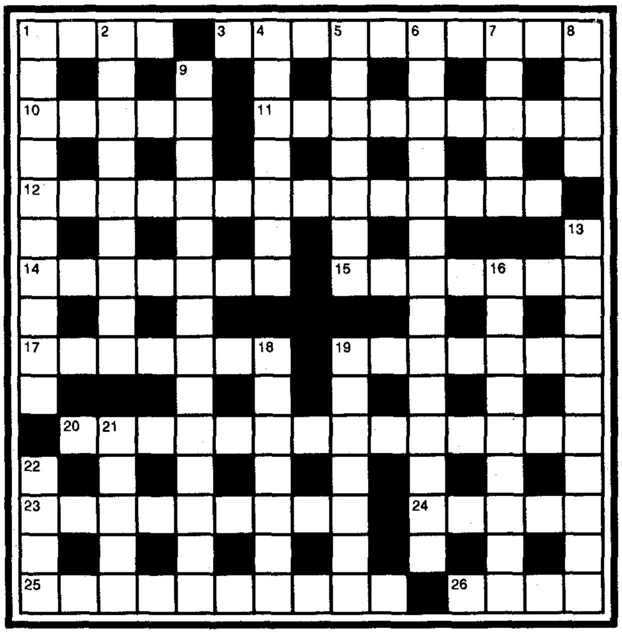
Furnished seasonal lakeview cottage units w/Tennis, Pool, Beach, Boating, Fishing, Pavilion, Redwood deck under huge Pines and more. Tax Shelter feature. Down payment of $1,999. Bus to Door in 2½ hrs. Write: COUNTRY CO-OPS, Spring Glen, N.Y. 12483 or Call Joel Efrein, 914-647-6867.

10% DISCOUNT WITH THIS AD



‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across
1 They provide drink for dances. (4)
3 There are mangled corpses so no one gets back in the train. (10)
10 It is a perfume which starts an affair. (5)
11 Search in the British Museum for a city. (9)
12 Evil spirit in whose heart there is a man behind his head. (14)
14 In the return game you went off course. (7)
15 Where to get a place to live in time. (7)
17 Furthest demon reformed by saint. (7)
19 Wild aimless girl. (7)
20 Dead sisters are buried in poor district. (10, 4)
23 Material for one who survives without a degree. (9)
24 Agent for raising dough. (5)
25 Goodies given us in the class by unruly mates. (10)
26 Animal loses its tail in the portico. (4)



Down
1 Fire about five hundred graduates to make one teacher. (10)
2 Flourished, being in favour of rapid progress without right. (9)
4 Switch a speaker’s ends and get cut off. (7)
5 Walked noisily in a group. (7)
6 Break for one who counts on the mountain in the sacred south. (6, 8)
7 Fire and decapitate one. (5)
8 Cold part of the figure. (4)
9 Kind of picture which makes film pay badly or have characteristic following. (6, 8)
13 Seen in the garden, a canary flies about in an unusual path. (10)
16 A wrong-doer although he is potentially nice and smart. (9)
18 Means of support for wandering settler. (7)
19 It’s a rum task, being disguised as an animal. (4, 3)
21 Angry, that is, about a deserter. (5)
22 War spoils. (4)

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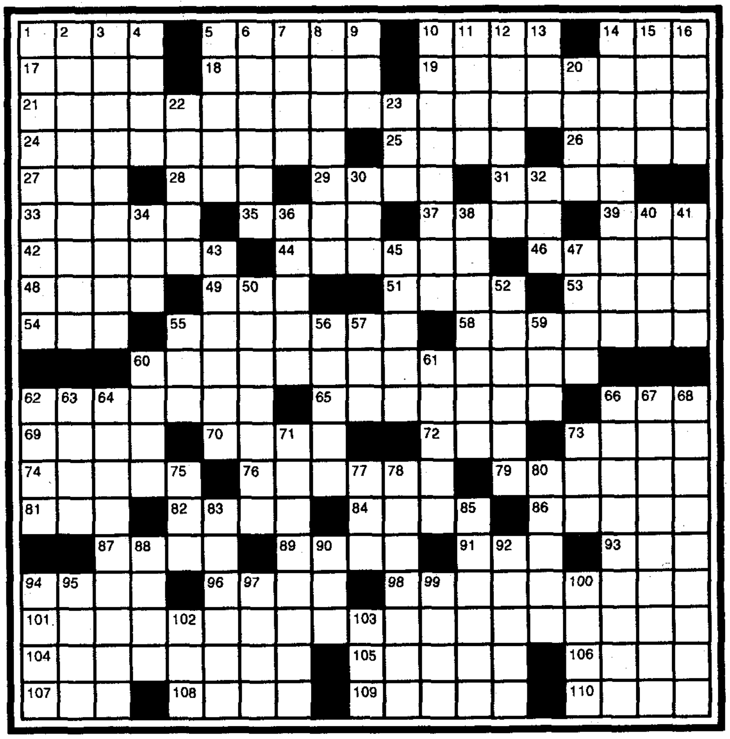
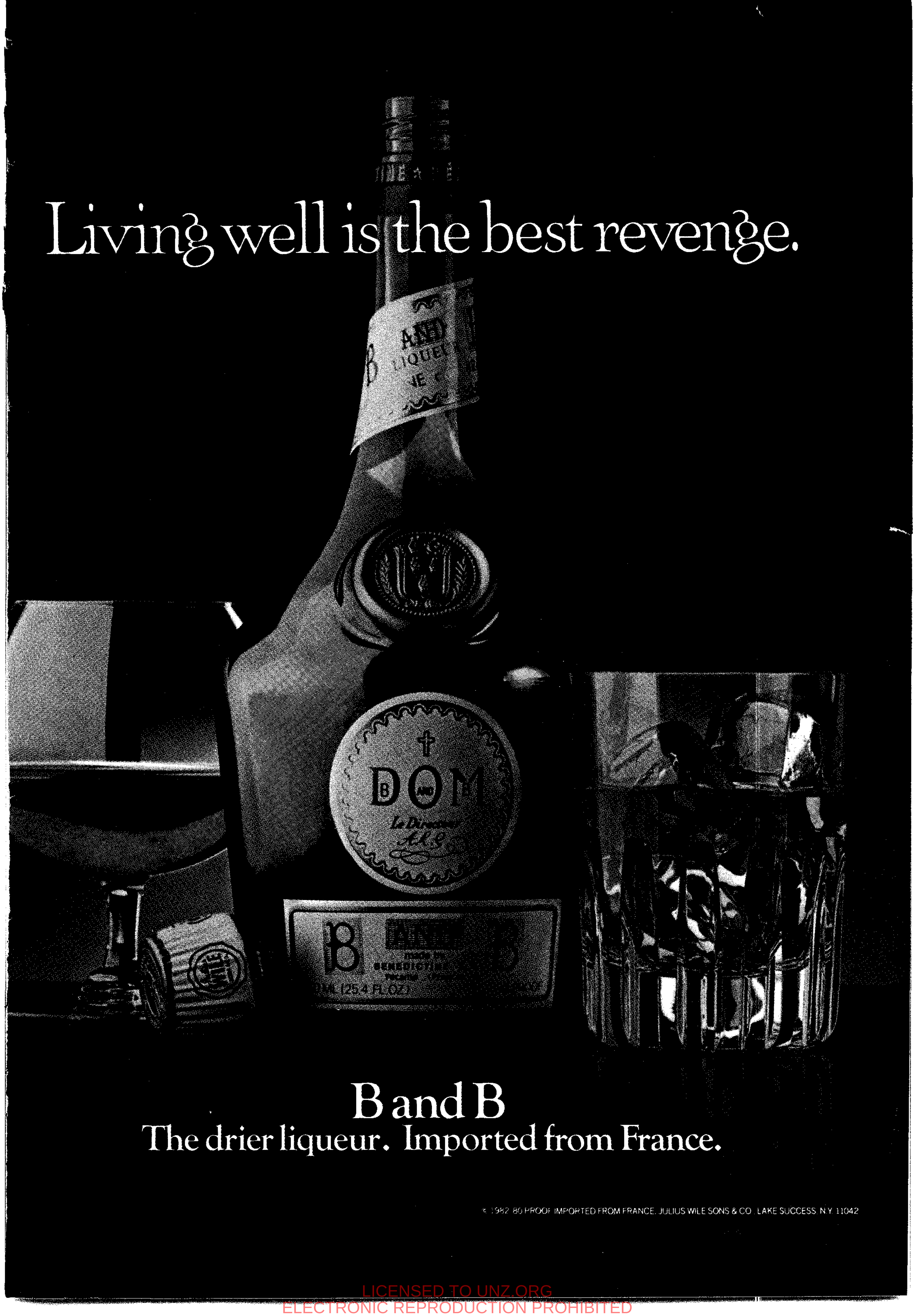
‘HISTORY LESSON’: ‘CUE’ CROSSWORD / By Maura B. Jacobson

Across
1 “I Love Lucy” co-star
5 Humane gp.
10 Cleopatra’s maid
14 La ——, Bolivia
17 Give off
18 Blacks: Fr.
19 Garnish
21 Who Alexander the Ingrate was, with 60-Across and 101-Across
24 Name one by one
25 Felipe, Matty, or Jesus
26 Sample recording, familiarly
27 “Too-Ra-Loo-Ra-Loo- ——”
28 Son of Odin
29 Equal: Prefix
31 Former shahdom
33 Public warehouse
35 Düsseldorf donkey
37 After epsilon
39 “Get thee —— nunnery”
42 Certain crystalline salts
44 More stereotyped
46 Notorious Eva
48 Sorority member
49 Pub potation
51 Do film cutting
53 Fairy-tale heavy
54 Sign off
55 Upright body positions
58 Last, in sized places
60 See 21-Across
62 Marsh gas
65 Navy construction men
66 See, in ref. books
69 Branch of the Sioux
70 What the suspicious smell
72 Gondolier’s need
73 Gershwin’s “The —— Love”
74 Amu —— (Asian river)
76 “Seward’s Folly”
79 Gives what for
81 State tree of Nebraska
82 Chutzpa
84 Tony-award musical of 1983
86 In a spin
87 North Carolina college
89 Step —— (hurry)
91 Second sight, for short
93 Sarge, e.g.
94 Wild buffalo of India
96 Western-pact acronym
98 Pronounced “h”s
101 See 21-Across
104 Assess excessively
105 Encore
106 A single time
107 Was in the vanguard
108 Delighted
109 Dustin’s role in “Midnight Cowboy”
110 Marshal at Waterloo, and family

Down
1 Courteous respect
2 Issuance
3 Gave the appearance of
4 Agenda entry
5 Hot under the collar
6 “. . . —— as a day in June”
7 Artist Mondrian
8 Virginia vine
9 Cross-examine
10 Venerated
11 Nevada city west of L.A.
12 Find not guilty
13 Part of a franc
14 Ancestry
15 Particle
16 Naught
20 Hester Prynne’s stigma
22 Discourage
23 Pullman or cable
30 Mohammed’s son-in-law
32 Yugoslav island
34 Foot: Comb. form
36 Shorthand expert, short form
38 Province of Ethiopia
40 Belonging to us
41 Dill, old style
43 “Humpty Dumpty —— . . .”
45 External seed coating
47 —— -poly
50 Sidewise
52 Donees
55 —— Na Na
56 Del Sol or Rica
57 Barely manage, with “out”
59 Actor Tremayne
60 Curds’ partner
61 German sub
62 Fashion
63 Inclusive abbr.
64 Inflicted agony
66 February mailing
67 Offense against propriety
68 Forces from its place
71 Distributed
73 N. Afr. land
75 Fifth word of the Gettysburg Address
77 Anthro is one
78 Shaba, formerly
80 Site of the Blue Grotto
83 Yearly
85 Blood poisoning
88 Cowardly Lion portrayer
90 Stylized Japanese play
92 In hoc —— vinces
94 G.I. absentee
95 Rend
97 ——boy!
99 Card game for three
100 What Stratford is on
102 Assoc.
103 Longest river of Switzerland



Solutions to last week’s puzzles appear on page 162.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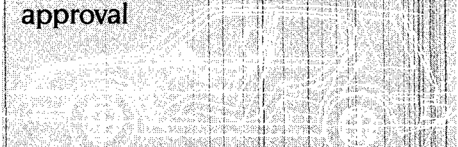

When a man as discerning as St. Nick gives his personal seal of approval to a car, you know it must be something to say ho ho ho about. Santa's a man with tough requirements. That's why he chose the Tercel 4WD Wagon. The sleigh is fine for Christmas Eve, but for the rest of the year he needs something more practical. He needs a car roomy enough to carry feed for all his reindeer, yet economical and dependable to pull through treacherous roadways.

If the Tercel 4WD Wagon can fit needs as demanding as Santa's, just think how easily it can accommodate you. If room is what you want, stretch out. No small 4WD wagon can match its roominess. The roof line is higher than any other small wagon, for more headroom. And there's a panoramic rear window for more visibility. Five people can sit comfortably with lots of space for gear in the carpeted cargo area. And if you want more luggage space, just fold down the rear seat backs and get 59.8 cubic feet of space.

If economy is what you want, Tercel's fuel efficient 1.5 liter SOHC engine delivers the best fuel economy of any 4-wheel drive wagon: 41 Estimated Highway, ㉛ EPA Estimated MPG.*

If you want a tough, dependable car, look no further. The Tercel 4WD Wagon can pull through almost any road condition from the North Pole to Main St.** And it switches from front-wheel drive to four-wheel drive on command.

OH WHAT A FEELING!

TOYOTA

New for 1984 is a conventional 2WD Wagon that has all the features Santa wants in his 4WD, but it's for people who don't have to go to the North Pole.

Is the Tercel 4WD Wagon for you? Just ask Santa.

*Remember: Compare this estimate to the "EPA Estimated MPG" of other cars with manual transmission. You may get different mileage, depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the "Highway Estimate."

**Optional chassis gravel shields recommended for rough road use.

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SR5
REINDEER

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